

# THE NEW YORK DRAMATIC MIRROR

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MRS. CYRIL NORMAN.

## ANNIE PIXLEY'S WILL.

The will of Annie Pixley was admitted to probate in Philadelphia last Wednesday. The petition places the amount of personal property at \$7,500. The realty was not valued, but the Philadelphia *Times* says it is worth from \$400,000 to \$500,000.

By the terms of the will the estate is bequeathed absolutely to Robert Fulford, the husband, although directions are given, in the event of his death before that of the testator, for disposing of the property principally among relatives, in trust, with reversion of the principal to the residuary estate, which was to have gone to the Actors' Fund of New York for establishing and maintaining a home for the education of the children of actors and actresses.

The bequests contingent upon Mr. Fulford's death before her own included the placing of \$12,000 in trust for her mother, Annie F. Pixley, during life, and \$6,000 each in trust for her sisters, Alice B. Pixley, Lucy Pixley, "during their natural life or until they marry," and \$1,000 outright to a third sister, Mrs. Minnie H. McCracken, of Portland, Ore., with \$12,000 in trust for the benefit of her children during their minority, while Edith Fraser, a niece, would have received \$6,000 in trust.

Filed with the bill was the following memorandum, signed by the testatrix, but bearing no date and without witnesses:

"To the executors of my will: I wish to give my sister, Alice Pixley, my single-stone garnet and single stone diamond rings. To my sister, Lucy Pixley, my large spiral ring, surrounded with small diamonds, my large imitation ruby bracelet, surrounded with small diamonds; also my furniture and household effects. To my sister, Minnie McCracken, my ring of turquoise, with two large octagonal diamonds on either side of said ring. Also my bracelet of small diamonds; also my ruby and diamond earrings and fur. To my mother, Annie Pixley, my pearl pin, surrounded with small diamonds. To my sisters Lucy, Minnie H. McCracken, and Alice, my clothes and personal wardrobe, to be equally divided among them. To George Goodale, of Detroit, Mich., I leave by request of my husband my book of Shakespeare, presented me by John E. McDonough; also my books of 'The Stage and Its Artists.'

"I wish my large bound books and pictures given to my mother, Annie F. Pixley, and at her death to be given to Minnie H. McCracken. I will my dead son's books, treasures, etc., also his tinted portrait, to Minnie H. McCracken. I wish her to treasure them for me, and at her death to give them to her son, Harry McCracken. I wish my set of plated silver given to Minnie H. McCracken, also my old-fashioned photos."

"My music to be equally divided between Minnie, Lucy and Alice, my maid-sister. Mr. Fulford's gold-mounted case to be given to William E. Stone, of Fort Stanley, Canada. (This is at Mr. Fulford's request.) To my maid, known as Annie Jones, I leave my modern photos and unbound books."

And this, also, is of course inoperative.

## THEATRE PUPILS PLAY.

Pupils of the Empire Theatre School of Acting, of which Nelson Wheatcroft is director, appeared in that theatre last Tuesday afternoon in three one-act plays and in parts of *Pygmalion* and *Galatea*. Several of the pupils showed self-possession and aptitude. The first piece was called *A Passing Cloud*, and was written by Pearl Bullard. It told the story of a widow who had fallen in love with a man who had saved her life. When she found that he was the happy husband of a friend, she kept her secret. The play contained witty lines, but was crude in construction. It was presented by E. F. Stone, John Scott, Eugenie Hoyt, Jessie Para, Carmen Lange, Ethel Randolph, and its author.

*Sonata Piccata*, a tragic piece, by Sigismund R. Alexander, was the next effort. It dealt with the subjection of a woman to a villainous Russian police-officer as the price of the life of her brother, a nihilistic fugitive. In the end the woman poison herself, and the villain is killed by her husband. This play was quite dramatic, and the subject was skilfully handled. Stella Zane, who took the leading part, showed dramatic strength. The others in the cast were F. Dentherose, Charles Hahn, and J. H. Bradfield.

The third piece, *Sophonisba*, was written by Lorimer Stoddard. A woman of the world about to be married, finds that her intended husband is a thief, who is believed by his accomplice, a French maid. This, like the other plays presented, of course had an unhappy conclusion. It was played by J. H. Bradfield, W. D. Smith, Miss Marie, Caroline Karsner and Margaret Moore. Miss Moore, as the French maid, who kills herself, was quite effective. L. H. Sanford, H. Hicklen, Louise Douglas, Minnie Stewart, Carmen Lange and Alfred Sylvan appeared in selections from *Pygmalion* and *Galatea*.

## AT THE BERKLEY THEATRE.

Students of the American Academy of the Dramatic Arts appeared at the Berkley Lyceum last Thursday night in two one-act plays, and in the pastime of Pierrot the Painter, by Captain Alfred Thompson, which was formerly so successfully produced at the Berkley, and in which Louise Closser repeated herself as Pierrot. The first of the little plays was *A Cigarette from Java*, translated from the French. This was excellently interpreted by William Gage Bennett, Brandon Tyran, Katherine Kuttleman and Louise Closser. Then Flowers Grew Faster, by Sutton Vane, was produced for the first time in this country. It told of the reunion of an erring wife and her husband as their daughter is about to be happily married.

## MISS CYRIL NORMAN.

A picture of Mrs. Cyril Norman, who is starring in *Blue Grass*, is shown on the first page of *The Mirror* this week, in the character of Mary Brand. Mrs. Norman has this season established popularity in this play and character. The Pittsburg Leader of Feb. 6 said: "Mrs. Cyril Norman, in the character of Mary Brand, won for herself the unqualified endorsement of the enthusiastic auditors. She is an actress of brilliant attainments, and deservedly worthy of the good will she has created."

## THE EXCHANGE'S ANNIVERSARY.

"This week," said W. A. McConnell, manager of the American Theatrical Exchange to a *Mission* reporter yesterday, "the American Exchange will finish its first year. When it started, naturally enough it was regarded with a certain amount of doubt. The experience of local and traveling managers, at various times, with exchanges had not always been pleasant.

"But the American Exchange was built on a new plan. Our first thought was: how can we best serve the interests of the local managers? We determined this could be done by associating ourselves in no way with a traveling combination and by refusing to accept money for booking attractions; in a word, to conserve every energy to the sole representation in New York of the local managers.

"During the last few months there have been placed in our hands the interests of the principal managers of New York, Chicago, Boston, Philadelphia, Brooklyn, Pittsburgh, Baltimore, Washington, New Orleans, Kansas City, St. Louis and San Francisco. In fact, every metropolitan city is represented by us.

"Among the local managers doing business with us, are Abbey, Schoeffel and Gran, Rich and Harris, David Henderson, John W. Norton, W. E. Sims, Charles Frohman, Al Hayman—in a word, the entire body of those looked upon as the controlling spirits of the theatrical enterprises in America.

"Our policy of keeping our skirts clean of charges of booking one attraction at the expense of another has commended itself to those I have mentioned and to a host of others equally responsible but that happen to be in smaller cities and towns throughout the country.

"It is worthy of note that this policy does not alter the fact that the better class of traveling managers are doing business with us. Why? Because, as I have just said, they feel that we do not play favorites.

"Knowing we have no axes to grind, they come to us for open time we hold. They know they will get it at proper terms. Among a hundred or more others of the better class of attractions may be mentioned Al Canby, managing Francis Wilson; Perley and Buckley, managing Modjeska; George W. Lederer, managing Lillian Russell; George J. Apleton, managing Nat C. Gadowin; The Fencing Master, The Algerian, Richard Mansfield, etc.

"We are of the opinion that our course has brought about a reliance and trust between the local and the traveling manager hitherto strange to them, and that cannot do otherwise than advance the best interests of the theatrical profession.

"The local managers doing business with us find it is no longer necessary to make a long and expensive trip to New York in order to book their time; they feel their interests are safe with us.

"The Exchange is prosperous beyond the highest anticipations of its founders. It has kept faith with every local manager with whom it has had dealings. Not one has withdrawn his time from us nor has a complaint been made of the attractions we have furnished. On the contrary, we have from a considerable number of newcomers daily."

## TWO MISERABLES.

The *Morning Journal* says that William Furst, the composer, attached the Pauline Hall Opera company for royalties due him on his opera, *The Habsburgs*, and that he is not to continue as musical director of the Empire Theatre next season.

These statements have no foundation. What Mr. Furst did in connection with the Pauline Hall Opera company was this: After pondering the fact that Manager George McElroy had not paid him his royalties and had not even communicated with him, he instructed a friend in New Orleans, where the company was singing, to get his score back for him.

As to the Empire Theatre, Mr. Frohman and Mr. Furst are on the best of terms, and both of them were surprised to hear that they were to separate. The orchestra at the Empire is composed of first-class musicians, and it is one of the best drilled in town.

## AN ENTHRALLED CHIEF.

A panic was caused in the Hirschbeck, N. J., Opera House last Thursday night by Chief Waitermeyer, of the Hirschbeck Fire Department. That official ran into the theatre, where several fires were on duty, to inform his subordinates that their services were required at a fire that had been discovered at a bridge tender's house for miles from the theatre. In his excitement the chief cried out, "There's a fire down here!" and instantly the audience was alarmed. Seeing his error, Waitermeyer made his way down one of the aisles, and shouting above the cries of the alarmed audience, he told them that the fire was several miles away. J. K. Everett, who was playing Fritz in a *Hausfrau*, also addressed the audience from the stage, and quiet was at last restored and the play went on. Several of the audience who ran out of the theatre returned.

## THE BEST IN THE COUNTRY.

Cal. Stone, City Passenger Agent of the Northern Pacific Railroad, St. Paul, Minn., writes to *The Mirror*:

"I think *The Mirror* the best advertising medium in the country. I closed with Gloria, the Carleton Opera company, and the Eddie Brothers' Minstrels on the strength of my first ad."

## ANOTHER BROADWAY THIRTEEN.

It is said that the property on the north east corner of Broadway and Nineteenth Street has been sold to Theron Herdell for about \$600,000, and that the purchaser purposed to build a theatre on the site.

## ABOUT ACTRESSES.

Jane Hading speaks excellent English. Calvé does not speak or understand our language.

Amelia Glover says of the "split," introduced by the French dancers and imitated by many of our native dancers: "There is no attraction where the 'artists' become nothing but clowns and where womanhood ceases to exist. It is useless, dangerous and demoralizing."

Clara Morris has announced her belief in the popular government loan.

Rose Coghlan has a magpie among the other belongings of her home uptown. It is said that since the first performance of *A Woman of No Importance* in this city the shrewd bird has continually shrieked, "I am half wild, John, what shall I do? He will never learn his part! He will never learn his part!"

It is said that Kitty Cheatham carefully preserves some cable communications she had not long ago with Manager Augustin Daly. He wired from London:

"Join me at once. Want you for Twelfth Night."

Her answer was:

"Sorry, but I can't. I'm starring."

Then came another message from Daly, which read:

"I won't take no for an answer."

Miss Cheatham's reply was:

"You must."

Georgia Cayvan's dressing-room at the Lyceum Theatre has been enlarged and transformed into a parlor fitted in white and gold with terra cotta fabrics. Tall wardrobes enclose all the stage gowns, and the only thing in the room that smacks immediately of the theatre is a dressing-table of oak topped by a tripartite mirror. Here Miss Cayvan on occasion makes tea with the skill that a trip to Japan may add to original aptitude with the herb, and those of her friends within the inner circle here enjoy her hospitality as they were wont to do at her home in Harlem. Miss Cayvan, by the way, now goes to and from Harlem behind her own charger, a diminutive animal called "Abso," which is Japanese for "please," and she handles the reins deftly.

The Boston critics rarely commend the elevation of actors. But the *Transcript* of that city said recently of Adelaide FitzAllan's appearance in a Shakespearian role: "Her reading was admirable and her acting was informed with intelligence and force."

"A Quiet Reader"—whom *The Mirror* knows to be an estimable actress—writes:

"I appeal to you to present, in some form, my sentiments toward a very silly and cruel article concerning chorus girls, contributed by a female writer to a dramatic paper last week."

"The thoughtful majority of the profession recognize the necessity as well as the hardships of this branch of stage work, and in your journal I have read many kindly references to them. I feel sure that your readers will agree with me that the flippant and heartless way chorus girls are sometimes spoken of is quite uncalled for and utterly unjust."

"Most especially in this era of misfortune does it behove us to be kindly disposed toward one another—not to seek out the most unpopular of our sisters, thus giving scope to the general ill will and bad taste of a certain class of persons that must of necessity exist in the profession."

*The Mirror* assures "A Quiet Reader" that the source whence proceeds the article which arouses her indignation is unworthy of consideration.

Marie Tempest proclaims wherever she goes that when she marries she will marry an American. She varies this sometimes by telling the interviewers that her ambition is to make a fortune and retire during the next five years. She has some odd desires, among others one to play in San Francisco. Miss Tempest says there is little money to be made with a big opera company, and that is why she is going into the comparatively inexpensive vaudeville. "Miss Vokes made two fortunes out of her work," remarks Miss Tempest. "Why should not I make one?" Why not, indeed?

It remained for a discerning Boston writer to discover that Calvé has "the naughtiest eye" of the trio of prima donnas at the Metropolitan.

Edna Wallace Hopper thinks that comedies of the Robertson type with music introduced will be the most popular form of plays in this country for years to come. "I shall leave Mr. Frohman to take a part in the company of my husband, DeWolf Hopper, next season, and I do this because it is his intention to produce comedies of the Robertson type, with songs which shall be logically introduced and not yanked in by the hair of the head, as is the case with the tutti frutti style of plays which have been so popular for several years." Ahem! This is a most laudable intention, but there was only one Robertson, and he does not seem to have left any recognized successor. Where, then, are the Robertsonian plays to come from?

An interview with Alice Fischer Harcourt recently appeared in the *Sun*, in which she, as President of the Twelfth Night Club was quoted as saying that that organization proposed asking for a share of the poor fund benefit in order to relieve cases of destitution among actresses. *The Mirror* commented on Mrs. Harcourt's remarks, and advised

that all charitable endeavor should be directed to the assistance of the Actors' Fund and the Actors' Relief Fund, the much as the most good can be accomplished only by united and systematic action. Mrs. Harcourt now says to *The Mirror* that the Twelfth Night Club never thought of undertaking a separate distribution of funds or of claiming a share of the poor fund benefit. "I never made such a statement to any one connected with the *Sun* or with any other paper," she explains. "The Twelfth Night Club simply offered its services for the benefit at the Broadway on Thursday afternoon to sell programmes in the lobby. It has never thought of asking for a share of the proceeds. The statement places us in a false light and I trust that *The Mirror* will denounce emphatically that I ever made the remarks ascribed to me by the *Sun*."

Laura Burt, of *In Old Kentucky*, sets at rest all controversy regarding the place of her nativity. She has sent the following succinct statement out to the world. "I was born in the Isle of Man, but my mother was born in Wales, and my childhood days were spent in Orange County, New York, and in Cincinnati." Mrs. Annie Veans, the grand old woman of Harrigan's company, is also a Manx woman.

Sydney Cowell Holmes, who throughout her professional career has devoted considerable time to literary pursuits, is a regular contributor to the *Tammany Times*, a weekly paper that has acquired a large circulation within a short space of time.

Mrs. Langtry has nearly completed her book. She intends to publish it herself, in order to reap all the profits. It ought to be as interesting in its way as the famous Memoirs of Mrs. Baddeley.

## OBITUARY.

In an interview in an Albany paper, John Mack denies that he has married Carrie Turner, but, Barkis-like, adds that he is "willin'."

The benefit performance at the Metropolitan Opera House last Thursday night netted \$20,000 for the charities of the city.

It is reported that Frank Daniels has bought the American rights to a comic opera, and that he may next season appear as a singing comedian.

Catherine Linnard will sing the prima donna part in *The Isle of Champagne*.

Loie Fuller has through her lawyers notified Hoyt and McElroy that the introduction of a minor dance in *A Trip to Chinatown* at the Madison Square Theatre is an infringement upon her rights. Von Pretschentz Pann, the inventor of the device, admits that he sold to Miss Fuller the rights to use it in Paris and this country, but claims that he reserved a right to it in this country.

The Kansas City Times of a recent date expressed the opinion that W. S. Hart was "one of the most promising young actors on the American stage."

Nora Harrison, the leading actress in *Eagle's Nest*, fell to the floor while playing in the fourth act of that piece in Altoona, Pa., the other night, and was taken from the theatre unconscious, suffering from congestion of the brain.

It is Ada Melrose who recently closed with the Fat Men's Club and is now with Hopkins' Trans-Oceans, and not Grace Sherman, as was erroneously printed last week.

The organization known as John Stapleton's company, under the direction of Edward A. Braden, will hereafter be known as the May Vokes company, and will be under the same management. Miss Vokes is very successful in the West, and will next season have a repertoire that will present her in a more pretentious series of characters than she has yet been seen in. Her work has astonished her warmest admirers this season.

Francis Latsudie and Hattie Rowell, who have been starring in legitimate plays for eight seasons, have effected a consolidation with Haywood's Celebrities, a concert company. The new organization will give a mixed dramatic and musical entertainment. William Haywood, manager of the Celebrities, and H. M. Solyman, manager of the Latsudie-Rowell company, will jointly manage the new organization, which will give its first performance at St. Augustine, Fla., on Feb. 20, and will then come North.

Jame: Whitcomb Riley denies that he is writing a play, and says that he has no intention of experimenting with the drama.

Mme. Calvé has been advised to rest by her physician, Dr. Hollbrook Curtis. Her health is not good, and her hard work this season has made a rest necessary.

Manager Richard Dorsey denies a report that Augustin Daly will bring his company to his New York theatre this Spring. Mr. Dorsey says: "Mr. Daly's company will remain at his London theatre until about May 1, when it will be followed successively by Elsie Dusé and Sarah Bernhardt. Mr. Daly's company will return to America and open in Chicago on Sept. 3. It will begin its season in this city early in November. Shore Acres will remain at Daly's Theatre until July, and it is the intention that it shall return in September."

Lincoln A. Waggoner & Collin Kemper are organizing their regular Summer stock company to be located at the Coates Opera House, Kansas City. James will head the cast, and nothing but comedies will be produced.

Romanda Tynne, of England, who arranges tableau vivants to illustrate the dramatic points of her recitals, gave a most pleasing entertainment at Madison Hall on Saturday evening, assisted by F. W. Lathrop, pianist, and Lucy Osborne, vocalist. Miss Tynne is an effective reader, and she is in the patronage of a very critical class.

**Lyon's.—The Soubrette.**

Farical romance in three acts, by A. W. Penn. Produced Feb. 19.

Barrington	Herbert Kelcey
Rev. Roger Minchin	Charles Walcot
Andre	Fritz Williams
taifred.	Ferd. Gottschalk
Pitton.	E. Tarleton
Orts.	Robert Wood
Yannat.	Howard Morgan
Lady Nelline Belthurbet	Georgia Cayvan
Lady Wilhelmina Belthurbet	Katharine Florence
Lady Thosinna Belthurbet	Bessie Tyree
Miriam.	Mrs. Charles Walcot
"Sergeant" Shuter.	Mrs. Thomas Whiffen

**A SHEEP IN WOLF'S CLOTHING.**

Domestic drama in one act by Tom Taylor.

Jasper Carew.	Herbert Kelcey
Colonel Percy Kynse.	E. J. Ratcliffe
Colonel Lord Churchill.	Rugene Ormonde
Kester Chedzoy.	W. J. Le Moyne
John Zoyland.	Ernest Tarleton
Corporal Blunt.	Robert Wood
Ante Carew.	Georgia Cayvan
Dame Carew.	Mrs. Thomas Whiffen
Sibyl.	Forrest West
Kesman Mapleton.	Madge Carr

The Amazons, produced at the Lyceum Theatre last night for the first time in America, was received with shouts of laughter, and if the approval of a first-night audience be considered a criterion of success, A. W. Pinero's farcical romance will certainly prove a drawing attraction.

The plot is certainly farcical with the exception of the incidental love-making. Lady Castlejordan has been blessed with three daughters, but she is so disappointed that Providence has not seen fit to give her a male offspring that she brings the girls up as boys. They ride, shoot and hunt in male attire in a large park of the family estate.

In course of time three members of the sterner sex steal upon them unawares, and after wooing the girls under all sorts of difficulties, finally obtain the consent of Lady Castlejordan to allow her daughters to marry just like all other girls have done since the world began.

The fun of the piece consists mainly in the "mannish" ways and talk of the girls. Bessie Tyree was especially good in this respect, and gave an excellent imitation of a sporty young Englishman.

Georgia Cayvan's success in a role entirely different from former characters of her repertoire was also a delightful surprise. Katharine Florence gave a fascinating personation of the only girlish boy of the trio.

Excellent character sketches were likewise offered by Herbert Kelcey, Fritz Williams, and Ferdinand Gottschalk. Mrs. Thomas Whiffen was decidedly droll as Sergeant Shuter, and Mr. and Mrs. Walcot acquitted themselves as they always do, with artistic credit.

The curtain raiser, A Sheep in Wolf's Clothing, was presented with a competent cast. Georgia Cayvan was enthusiastically applauded in several scenes, and all the performers received a call at the end of the play.

**Fourteenth St.—Land of the Midnight Sun.**

Melodrama reigns at the Fourteenth Street Theatre this week—melodrama dire and dreadful, but partly relieved by occasional humorous episodes and by attractive and effective scenic setting.

The Land of the Midnight Sun is described on the programme as a play of human interest. Superhuman interest would not be too much to call it. Events follow each other in absolutely dizzying rapidity. The whole gamut of melodramatic interest is sounded; its cheap humor, direful catastrophes, "sacred secrets," exaggerated sentiments, conventional love scenes, and well-known types of character; while above all hovers ever and anon the inevitable, soul-stirring pulsations of the tremolo hand of the orchestra.

Viewed, however, frankly, as a melodrama, the play may be commended as superior to most of its kind. The plot, which is taken from Hall Caine's powerful story, "The Bondman," has plenty of backbone, and raises the play at times into a field of real dramatic power. This is largely assisted by the really excellent cast. The company is much abler than is generally to be found in plays of this sort, and they act with a spirit and zeal worthy of a better cause.

The house was well filled with a generous and appreciative audience, especially the family circle, from whence every appeal to virtue and honor found its unfailing and cordial echo. The scenery is effective and satisfactory enough to deserve a special word of commendation.

**Star.—Brother John.**

William H. Crane on Monday night revived Brother John, Martha Morton's four-act comedy, produced originally not quite a year ago at the same house. The company that now presents the piece is, with one exception, the same which first appeared in it.

There have been written better plays than Brother John, but few recently. There is a ruggedness and well contrasted elements of pathos and humor in the principal character—that of the title part, the old hat maker—that is suited admirably to the style of acting which Mr. Crane has made popular. The comedian's delineation of the character is, if anything, more subtle and graphic than before. The good-sized audience on Monday applauded him literally.

Lizzie Hudson Collier, as the heroine, is refreshingly natural and earnest. Amy Bush is charming as Helen Van Sprague.

Annie O'Neill plays Sophie Hackett with much spirit. Gladys Wallis is a jolly Maggie Kolan. Certainly Mr. Crane manages to gather about him very pretty and intelligent girls. Misses Devore, Backus, Wineslack, Jr., and Padgett give charming performances.

**Harrigan's.—The Woollen Stocking.**

Harrigan revived The Woollen Stocking last night for the final week of his metropolitan season, and with his clever company was greeted by a large audience. The play went smoothly, and to full appreciation.

Mr. Harrigan repeated his excellent personation of Larry McLaury, the boss stevedore; Mr. Wild was again amusing as Cool Clinker; Mr. Sparks' August Hofmeyer was as unctuous as before; Annie Yeaman's Honora Hickey seemed to be more enjoyable than ever; and Messrs. Radcliffe, Fisher, Merritt, Mack, Sturges, McCarthy, Coffey, Wright, West, Decker, Burke, McCullough, Williamson, Kearney, Murphy, Gorman, Glynn, Young, Brennan, and Masters Harrigan, Graham and Morey, with the Misses Moore, Pollock, Batchelder, Teal, Eagan, Gorenflo, St. Clair and Flynn, all fitted into their parts in the production.

**Tony Pastor's.—Vaudville.**

Tony Pastor offers a holiday show at his theatre this week. The chief feature is the Lars Larsen family, four women and one man, Danish acrobats, who perform marvelous feats, in addition to a triple horizontal bar act by the Larsen sisters, Emmy and Jennie, Ward and Vokes, the happy burlesques, as Percy and Harold, make no end of fun; Will H. Fox travesties Paderewski on the piano; Melville and Stetson entertain in songs and imitations; Fulgora makes astonishing changes of costumes; Matthews and Harris are clever in comedy; the Albions perform in an acrobatic burlesque comedy; Clark and Williams are funny as "the colored nurses," and Violet St. Clair appears in song and dance eccentricities.

**Grand Opera House.—Blue Jeans.**

Joseph Arthur's still popular Hoosier play, Blue Jeans, with special features and new accessories for the engagement, opened at the Grand Opera House last night before a large audience, and will no doubt enjoy a prosperous season there.

All the strong points in the play were heartily appreciated, the saw scene and the musical grotesquerie of the Rising Sun Roarers being received with special demonstrations.

Anna Belmont is still the Jane, and a bright, clever, and captivating little woman she is. Her performance throughout is most enjoyable. Andrew Robeson, Harry Bradley, E. L. Snader, Mandie Odell, Wallace D. Shaw, and others make an efficient company.

**Koster and Bial's.—Vaudville.**

Mlle. Armand Ary had so recovered from the hoarseness that prevented her American debut at Koster and Bial's last week that she appeared at that resort last night. She is a Parisian singer with an individuality that gained for her a welcome. The Brothers Deloselli, musical clowns from the Winter Garden, Berlin, also made their first appearance here and made a hit. Other novelties were Mons. Delprade, an illusionist; Mlle. Bertoldi, a contortionist; and Atroy, a clever juggler. The bill is filled out by their favorites.

**Imperial.—Vaudville.**

Mlle. Deville, who has been a sensation in Paris, makes her American debut at the Imperial this week. She is a clever singer of the Parisian type. The other performers at this place are Gus Hill's Stars, a company that includes McRobie and Evans, Manning and Griffin, Leslie and Penley, C. W. Littlefield, Harris and Walters, the Farnam Brothers, Pearl Inman, and Zomora, the high-wire performer. Manager Kraus has also secured the Ourley Brothers, Joe Flynn, Mlle. Deville, J. W. Myers, Bryant and Saville, Fred. L. Huber and others, making up a varied programme.

**People's.—Fritz in a Mad House.**

J. K. Emmet, in his father's old play, Fritz in a Mad House, improved in many respects and quite strongly cast, pleased patrons of the People's last night. Mr. Emmet plays in New York perhaps more frequently than any of the traveling stars, and will be seen at the handsome American Theatre next week.

**Niblo's.—The Soubrette.**

The Soubrette was revived at Niblo's last night before a good audience. This theatre seems to have a steady patronage for melodrama, and this play is one of the best presented under the new régime.

**Broadway.—Robin Hood.**

The Bostonians revived Robin Hood at the Broadway last night, and were favored with an audience that gave every evidence of great enjoyment of this very clever opera.

**Jacobs'.—The Stowaway.**

The Stowaway, a melodrama that has long held popularity, attracted the audience at Jacobs' last night, and may be seen at that house all the week.

**At Other Houses.**

Sowing the Wind is so successful at the Empire that three matinees will be given this week, Wednesday, Saturday, and Washington's Birthday.

John Drew is so successful in The Butterflies at Palmer's that Charles Frohman has abandoned his plan to produce another new play with Mr. Drew this season.

Donnelly and Girard entered upon their last week at the Park last night in The Ramblers. The engagement has been a very successful one.

A Country Sport is still pleasing large audiences at the Bijou.

This is the last week of A Lady of Venice at the Fifth Avenue. Next week Miss Clemmons will produce the new play by Lloyd Bryce and Stanislaus Stanga.

Prince Kam is still at the Casino.

At the Garden, 1492 seems to have settled down to a popularity hardly second to that which it enjoyed on Broadway.

This is the last week of A Woman's Revenge at the American. Next week J. K. Emmet, in Fritz in a Mad House, will inaugurate the combination system at this house.

The new version of Charley's Aunt was well received last night at the Standard. Mr. Girard introduces new and taking business.

**THE BROOKLYN THEATRE.****Amphion.—The Princess Nicotine.**

Lillian Russell had a large audience at the Amphion last night in The Princess Nicotine. The charming vocalist received an ovation, and with Signor Pernini, the tenor, who played the part of Chicos very creditably, gave an excellent performance of the opera. The chorus and ballet of over 100 persons was an attractive feature. The costumes and stage settings are pretty. The cast includes Digby Bell, Alf. C. Wheelan, Charles A. Bigelow, Lucy Daly, Marie Mullin, George Dennis, Grace Belasco, Lillian Thurgate, James A. Peakes, Arthur Etherington, Marie Dressier, May Durfee, Lola Blow, Blanche Sherwood, and Marie Celeste. The Girl's Left Behind Me next week.

**Grand Opera House.—The Country Circus.**

The Country Circus made a triumphal entrée last night at the Opera House before a large audience. The acrobatic features and specialties aroused great applause. Matinee to be given this week on Wednesday, Thursday, Friday, and Saturday. Next week The Dazzler.

**Park.—The Gilded Fool.**

Nat C. Goodwin in The Gilded Fool was warmly welcomed at the Park last evening. In the support are William G. Beach, Burr McIntosh, Minnie Dupree, Charles Allen, Estelle Mortimer, R. S. Wilson, Jean Waiters, and Lilla Vane. Sol Smith Russell next week.

**Columbia.—Jane.**

Jennie Yeaman in Jane with the original supporting company was last night's attraction at the Columbia. Miss Yeaman's characterization of the part is entirely original and amusing. Francis Wilson in Ermine opens a two weeks' engagement next Monday.

**Siberia.—Siberia.**

Siberia, with its many strong scenes, opened the week at the Bijou last evening. Katie Emmet in Killarney next week.

**Empire.—Alvin Joslin.**

Alvin Joslin, in which Charles L. Davis appears, played to a large audience last night. New scenery and realistic features were noted. The support was very good.

**PIATTBURG'S NEW GRAND.**

The new management of the Grand Opera House, Pittsburg, indicates that beginning with the season of 1892-3, this excellently situated house will regain its position among the best theatres of the country. Harry Davies, the lessee, and H. C. Schwab, his manager, are here this week arranging with J. H. McElpatrick and Son for the plans that will necessitate an expenditure of not less than \$25,000, in the way of improvements.

The entire house is to be reconstructed and remodelled, supplied with all modern improvements, an electric light plant, new stage, dressing-rooms, parlors, smoking-rooms and, in fact, every luxury and convenience.

An important fact announced in connection with the New Grand is that the house long known as Harris' Theatre in front of the same building is to be torn away, and in its stead an office building erected. This will permit of a much more imposing entrance to the New Grand.

Contracts have been let for new seats, scenery, curtains and decorative work, and seating capacity of the house is to be enlarged to 2,300 more than any other theatre in the city. The season will open September 3, with a very strong attraction, and among the bookings to follow already announced are Fanny Davenport, Eugene Tompkins' Black Crook, Blue Jeans, Hanlon's Superba, Hanlon's Fantasma, A Country Circus, Hallie and Hart, and America.

**THE PRIDE OF MAYO.**

Last Thursday night in Worcester, Mass., Dan McCarthy produced his new play, The Pride of Mayo, which is pronounced by the press to be the best piece the versatile author has yet written. It is a four-act comedy, and as the title indicates, its scenes are laid in Ireland. The story is pretty, with an abundance of sweet sentiment and characteristic humor. The dialogue is witty. Some of the situations are thrilling. Mr. McCarthy, as Dick Fitzgerald, has a part that fits him perfectly, and the songs he introduces in it are highly successful. The Pride of Mayo seems likely to serve Mr. McCarthy as a popular vehicle for a long time to come.

**THE SIDE SHOW.**

James B. Mackie, four years with A Bunch of Keys, and four years with Grimes' Cellar Door, advertises on another page his new piece, The Side Show, or Wait for the Wagon,

called "an original circ-e-carro-comedy," by George C. Jenkins. The features of this new vehicle promise much amusement.

**Gems**

of disease feed on life, and are only overcome by the making of sound, healthy tissue.

**Scott's Emulsion**

the Cream of Cod-liver Oil, is an easy, palatable fat food that makes new tissue quickly and gives strength. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowes, N. Y. All Druggists.

**REFLECTIONS.**

Manager S. S. Ossowski, of the Hornellville, N. Y., Shattuck Opera House, writes that he is having the best season in several years.

Edward Favor will make up as Charles A. Dana and sing a topical song, "If You See It in the Sun, It's So," in 1892.

A benefit announced to take place at the Standard Theatre on Sunday night for John H. Rohr was abandoned, after several hundred persons had paid admission, because the performers alleged to have volunteered did not appear.

Eleanor Barry is in Philadelphia, rehearsing for the opening of the Arch Street Theatre under the management of W. F. Riggs and George Learock.

Charles A. Gardner, the German comedian, is seriously ill.

Isabel Everson will play the leading role in Rosedale when the play is presented at the Star Theatre on March 12.

Manager Worrell, of the Empire Theatre, Philadelphia, witnessed a performance of Oh, What a Night! at Frankfort, Pa., recently, and was so pleased with it that he closed a date for the attraction for next week.

Bertha Fisch has secured a verdict against E. E. Rice for \$300 alleged to have been borrowed in 1890 under a promise to pay out of the profits of The Pearl of Pekin, in which piece the plaintiff appeared.

Annie McVeigh, formerly a member of Joseph Hassorth's company, is dying of consumption at her home in Charlestown, Mass.



## THE NEW YORK DRAMATIC MIRROR.

## IN OTHER CITIES.

## PROVIDENCE.

The week of 12 in theatrical and musical circles has been one of enjoyment. Two concerts were given on Sunday night. The Graham concert at the Providence Opera House attracted a fair-sized audience. The entertainment was furnished by Raymond Moore, George H. Diamond, Kate Davis, Ward and Vokes, Jessie C. Gull, J. J. Powers, Carrie Tuten, Arthur Martine, Bertha Salsby, Minnie Warren, Charles L. Grinnell and Teressa O'Leary. J. W. Keay, the rolling-mill man, was advertised but an announcement was made to the effect that he missed a train and would not appear. This was disappointing to the patrons as a similar excuse was given at the first concert for the non-appearance of two artists advertised to take part.

The fourth in the series of concerts which Mr. Keith is giving on his circuit for the benefit of the needy unemployed took place at his theatre in this city evening of 12, and a programme sufficiently varied to suit all tastes was given. The house was well filled and those who gave their services for this worthy object were The Cathedral Choir, Keith's Orchestra enlarged, Florence Williams, P. E. Sweet, Al Grant, Milton Aborn, Dr. C. B. Davis, Eddie Buchart, and other local talent. Stage Manager Dunlap displayed his electric prismatic fountain, to the delight of all.

The Country Circus was seen at the Providence Opera House 12-13, and was favorably received by small audiences. There was not a dull moment during the show, and the specialties were very good. Lewis Morrison in Faust opened 14 for the rest of the week with a good advance sale. *The Girl I Left Behind Me* 12-24.

Von Ronson was favored with good houses at 12-13 during the week. The unique acting of that popular dialect comedian—his *sarcasm*—was very amusing, and the audiences keenly appreciated his work. The piece was nicely staged and well cast. Primrose and West's Monte Carlo 12-24.

Macroom, supported by Mary Dallas and one of Lotthrop's stock co., presented Beacon Lights at Lotthrop's Opera House week of 12, and proved very interesting. Mr. Freeman added to his popularity as Phil Jordan, the hero, and the Mira Hayney of Miss Dallas, who is a newcomer, was pleasing. Other prominent parts were acceptably filled by Francis St. John, Fred. E. Beane, J. L. Byrne, W. H. Roe, and C. K. Harris. Eliza Mai and stock co. in Young Sleuth 12-24.

The Marie Estelle Henry Burlesque co. gave an excellent entertainment at the Westminster 12-13. The performance opened with the comedy *A Trip from China*, from which introduced the entire co. to good advantage in songs and dances. All the artists were above the average and the various specialties met with hearty approval. The Pat Rooney Comedy co. 12-24.

Dan Mason was a visitor here 12. Manager Hatchet of the Westminster Theatre gave the gross receipts of the Friday evening, a performance of Cyr Brothers Specialty co. to the unemployed of the city. The night was stormy but the receipts were about \$200 which amount was added to the Relief fund.

George H. Rickey joined the Justin Adams Dramatic co. at Plymouth, Mass., 8.

The members of the Katherine Kober co. last week raised \$40 for Miss Annie McVeigh, who is in the last stages of consumption at her home on Essex Street, Boston. Miss McVeigh has been suffering for several months and this contribution will do much toward alleviating her distress. She was for several seasons a member of Lotthrop's Stock co.

Minnie Morris has rejoined Lotthrop's dramatic forces after a four weeks' absence in Brooklyn.

The new Henry Burlesque co. played with great success in Lowell, Mass., three weeks ago, and they will play a return engagement in that city week of 12, on a certainty.

Little Al or Fisher, aged five years, playing Charlie Haynes in Beacon Lights, declared herself as follows to Miss Dallas, of the co., on her arrival in Providence 12: "I want to tell you, Miss Dallas, if you try to box me around as you did last week in Boston, I shall close at once." How is this for youthful precocity?

Manager George H. Gray has closed a contract with Mrs. J. Clinton Hall for a tour of Money Mad for the rest of the present season.

J. W. Kennedy, the strong man with The Country Circus, at the performance evening of 12 challenged two men to lift a dumb bell weighing 120 lbs. The challenge was accepted by two piano movers, who lifted the weight with little difficulty.

J. Z. Little, of this city, is rewriting his drama of *Book of Lazarus*, which will soon be played in this city.

The lady members of The Country Circus attended a matinee performance of Beacon Lights 12 to see Alice Fisher, who formerly played the child's part with that organization.

Sam Morrison, in advance of *The Girl I Left Behind Me*, was in town 12.

Al Primrose, representing Primrose and West's Monte Carlo, arrived with the storm 12.

Don Tourier, of Carr and Tourier, spent Sunday, 12, at his home in this city.

James Hall and wife (Frankie Bell) arrived from Chicago 12. Mr. Hall has been with the spectacle 7-12.

Mr. Freeman will close with G. E. Lotthrop March 1, and open week of 12 at the New People's Theatre, Minneapolis, playing leading business. Leonora Bradley, a Providence girl, will also be a leading member of the co.

The parts have been assigned for the new opera entitled, *The Maid of Brown*, written for the Brown University Operatic Club, which will be given early this Spring.

The eleventh annual feast of the Providence Press Club was participated in by about 200 members and guests in the Trocadero evening of 12, and was a boisterous success. Ex-Governor H. W. Ladd presented the Club with an oil painting uniquely framed, entitled "Das Quatztage," which he brought home from Brussels last summer, especially for the club. Among the guests present were James Jeffrey Roche, of the Boston *Pilot*; Joseph Smith, of the Lowell *Advertiser*; H. H. Clemens, of the Boston *Transcript*, and Gust C. Lord, of the Boston *Advertiser*.

Up to the writing 12 we have had a stormy week, and the attendance at our theatres has not been up to the standard. HOWARD C. RIPLEY.

## MUSKOGEE.

The Tazey Opera co. appeared at Macaulay's 12-13 in *Il Trovatore*, *Bohemian Girl*, *Martha* and *Cavalleria Rusticana*. Emil Sieger, Montegroff, William Hamilton, Katharine May Neil and Madame Henney gave satisfaction in the principal roles. The orchestra was enlarged and special scenes provided. The engagement was a success.

Sundab, direct from the Chicago Opera House, was presented at the Auditorium 12-13. Too much cannot be said in praise of this magnificent spectacle. The large stage of the Auditorium and the fine modern arrangements adapt it particularly for the pro per representation of so large an attraction. The scenery surpassed anything ever seen here before, so far as I am concerned, the costumes were brilliant and gay, the ballets numerous and skillfully executed. Zena, Bozzo, Frankie Raymond, Ada Davies, Minnie Radcliffe, of Sol Smith Russell's co. received a great deal of special attention during her stay in the city last week.

Arrangements have been made to bring the spectacle America to Harris' Academy of Music.

WILLIAM J. O'BRIEN, JR.

## MINNEAPOLIS.

At the Grand Opera House the Carlton Opera co. opened a week's engagement 12 in *La Chimes de Normandy* to a fair-sized house. The bill was changed from Mrs. Dawson, as Mr. Carlton was suffering from a very severe cold. The absence of Mr. Carlton from the cast interfered very much with the smoothness of the performance. *Edeliana* 12-24.

At the Bijou Opera House Robert Gaynor and a specialty co. of more than average ability played to excellent business week of 12. Lewis Morrison in Faust 12-24.

Assistant Manager A. E. Zonne, of the Grand Opera House, left, for a few weeks' sojourn in California and the National Park.

The new People's Theatre is rapidly approaching completion in spite of the many annoying delays. Manager Sternberg is now directing matters from his busy office in the building.

Col. Robert G. Ingerson addressed a large and representative audience at the Lyceum Theatre 12, his subject being, "The Life and Character of Abraham Lincoln."

F. C. CAMPBELL.

## GALVESTON.

Roland Reed, a prime favorite, always draws a big house, and his appearance at the Tremont in his act as a Lancer, drew the usual large and appreciative audience. The customary excellent support contributed its full quota to the success of the performance. Mabel Paige, quite a clever comedy, which, in competent hands, would prove highly

Madame Tassy sang at the Cathedral here on Sunday 12.

The well known base ball player Fred. Pfeffer officiated as referee in the Hall-O'Hanlon glove contest at the Bijou. Pfeffer is well liked by professionals.

A suit was brought against Manager Weadon and others during the week by one of the singers in the recent production of *Tealies* at Macaulay's. A sum was made for a balance of salary. Manager Weadon won the suit.

The Sindbad co. came from Chicago on a special train elaborately prepared, one of the fastest runs ever made between the two cities was scheduled and the co. arrived on time. The L. & N. R. have special suburban trains for the accommodation of Auditorium patrons during the Sindbad engagement.

CHARLES D. CLARK.

## ATLANTA.

The N. & J. Jollities closed a successful engagement of six performances at the Woodward Avenue Theatre 7. While there was not much rhyme or reason to the light farce it seemed to please all who attended. The Emma Warren Comedy co. opened at popular prices 12 for a morning engagement. Mabel Paige is destined to play a return engagement.

At the Bijou's Opera House Duncan Clark's Women Minstrels appeared 12-13 to fair business.

Haldwin's Comedy co. week of 12-13.

The small audiences that greeted Anna Eva Fay at the Grand 6, 7 and matines, proved that there is little or no interest taken here in tragedy or theosophy as Miss Fay may choose to call it. Whether or not her work is silly circumvention her clever methods are certainly interesting. Senator John B. Gordon lectured on "The Long Days of the Confederacy" 8 to a well-filled house. Mr. Potter of Texas came to fair business 7 and matines. Under the unfavorable circumstances, *Le Jeune et la Vieille* 9 did fairly well. They nixed their engagement all right, but they did not start for their objective point soon enough. There were an hour late on the opening night and canceled their engagement in order to open in New Orleans 12. The New South 12, 13 and matinee to good business. The same was said in North Georgia, naturally much interest was taken in the play here. There is some criticism to offer on the part of negroes shooting ball-boves in Georgia. This has now occurred here, although it has occurred in some of the neighboring States. The negro political leader was overdriven and was the driving out of convicts by free miners, which was an exaggeration, as were also the election troubles supposed to have occurred in 1885. These troubles did occur ten years previously. But as to the play itself it is a good one, and the two new stars, Mr. Schuster and Miss Davies, won their audience. The support was conscientious if not brilliant. *Rheas* 12; McCarty's *Midwives* 12-13; after Dark 12-13; Natalie Operatic Concert co. as *Crusoe of Society* 12-13; Salmon 12-13; Stuart Robinson 12-13.

You correspondent is pleased to note that Eugene Field has turned itinerant. He is headed this way and the occasion, when he arrives, will naturally be a brilliant one.

Anna Eva Fay is en route to the City of Mexico and from there she goes to the Pacific Slope and thence to India after the famous talking head of Madame Blavatsky. She says she thinks that she will be able to make this *farce* resume its work.

Frank 12-13, Khan's general representative, was here looking after her interest 12.

Rumor has it that Ella Wheeler Wilcox is soon to visit Mrs. Anna Bell of this city.

The Grand Opera co. has made a booking for the early Spring.

Manager Mathews tells me that his theatre will be open throughout the remainder of the season and with good attractions at popular prices his *cheap* playhouse will be a strong card.

John C. McGrath, formerly with the printing house of Strobridge and Co., was here last week and told pretty stories to the newspapers of the wonderful strides that are being made in theatrical printing.

He claims that at the present moment show printing is nearly one of the high arts.

Ray Wellborn, one of the premier dramatic critics about town, is out mingling with his friends after a short but severe illness.

Steney Detive, brother of late Manager Paul L. Detive, of the Grand, is confined to his home with the same disease that took his brother away from us. His friends are legion and they truly hope for his immediate recovery.

AL. FOWLER.

## BALTIMORE.

Coquelin and Hadinc opened an engagement limited to three performances at Albion's Lyceum Theatre. The initial bill present 12 was Auger's *L'Aventurier*. This play belongs to Mme. Hadinc, as in her role is a remarkably strong one, enabling her to put forth her best efforts, and exhibiting to advantage her great power, while the character played by Coquelin is a minor one, but one which he handles with consummate art. On Wednesday evening Mrs. John Drew presented *The Rival*. Of Mrs. Drew as Mrs. Malaprop but little can be said that has not been many times said before. She retains her vigor and power to a wonderful extent, and looks just as she did when last seen here with Jefferson and Florence. Sidney Drew as Bob Acres, was well received, and the supporting co. is very good.

At Ford's Grand Opera House Alexander Salvini began a repertory of romantic plays, appearing first in Dumas' play, *The Three Musketeers*, in which as D'Artagnan he presents a picture so true to the idea which most readers entertain of that hero of romance, that one is lost in admiration of the character and for the moment forgets the skill of the actor. Mr. Salvini has surrounded himself with an excellent co., and the size of the audiences as well as their applause evince the appreciation of the public.

Hoyle's *A Brass Monkey* was the attraction at Harris' Academy of Music.

A. V. Pearson's co. presented *The Police Patrol* at the Holiday Street Theatre. There was considerable excitement both on and off the stage. The police station, pat' l wagon, horses, etc., contributed to the former, while the small boy in the gallery accomplishes the latter unaided and to his entire satisfaction. The stirring scenes of police life were too much for him to remain quiet under.

At the Howard Auditorium, George Dixon, the champion feather-weight pugilist, and his specialty co. gave a very creditable performance.

Whalen and Martell's co. presented *The Sun Before the War* at Kerman's Monumental Theatre.

Alexander Salvini occupied a box at the Coquelin and Hadinc performance on Tuesday afternoon.

Minnie Radcliffe, of Sol Smith Russell's co. received a great deal of special attention during her stay in the city last week.

Arrangements have been made to bring the spectacle America to Harris' Academy of Music.

WILLIAM J. O'BRIEN, JR.

## NEW YORK.

At the Bijou Charles A. Loder appeared in *Oh, What a Night!*

At the Lyceum Sam T. Jack's *Creole* co. drew good houses. *The South Before the War* 12-13.

Mrs. John Drew will make her reappearance in Washington at Albion's in *The Rivals*, *The Road to Ruin*, and *The Janitor's Wife* 12-13. She will be supported by a very fine co., among whom will be the well-known Washington actor, Charles B. Mandell.

E. K. STEARNS.

## WASHINGTON, D. C.

In many respects this has been a brilliant theatrical week in Washington, notwithstanding the variability of the weather, and the fact that the Moody Sankey revival meetings are crowding Convention Hall every night with audiences estimated as high as 2,000 people. These facts have not apparently diminished the attendance at any of the playhouses.

Large and brilliant audiences have assembled every evening at Albion's, to see Henry Irving and Ellen Terry in *As You Like It*.

Oscar Wilde's play, *Lady Windermere's Fan*, was the attraction at the National, being presented by one of Charles Froehm's cos. Virginia Harwood gives an admirable portrayal of Mrs. Ervinge, if it does not remind one very much of Miss Oates in *The Crust of Society*, nor need this comparison be odious to either lady, because it is most difficult to say which is the superior artist of the two, and Harwood made a very deep impression on Washington playgoers. Evelyn Campbell as Lady Windermere was exceedingly clever, and not at all overdone, in a part apparently difficult to impersonate without overdoing. The play, like all of Charles Froehm's attractions, is well staged, and the costumes were sufficient to produce an audible admiration on the part of the ladies in the audience.

There has been no gallore at the Academy of Music throughout the week. Evans and Hoey have out-shouted Hoyt in the changes which have been made in *A Parlor Matron*. Packed houses laughed over the salt at every performance. Charles Simpson is a splendid addition to the co., and is pretty, clever, and tuneful. Amusement lovers will watch her career with interest.

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A. E. OLDFIELD.

## INDIANAPOLIS.

The bilboart, which was the severest of the season, had its telling effect on the patronage of the various theatres on Monday.

At English's Opera House *A Flag of Truce* opened to fair business. Simbad 12-13; Tuxedo 12-13; Kilian 12-13.

The Fast Mail opened to fair business Saturday evening. The Fast Mail has often been seen here, and still retains its popularity. Gustav Neaville, H. J. Thomas, and Louise Mitchell have leading roles. Peck's *Bad Boy* 12-13; Finnigan's Ball 12-13; Little Vickers 12-13.

Mac's City Club Spectacular co. is filling an engagement at the Empire Theatre. The performance opens with *The City Club* at 10:30 P.M. A van-cavelle farce, and closes with the burlesque, *Wicked New York*. In the specialties, Lew Hawkins carries off the honors. Russell's co. 12-13.

The Fast Mail will be the bill at the Bijou 12-13.

EDWARD OLDFIELD.

## NEW ORLEANS.

Richard Mansfield is playing

# WARD & VONES PERCY & HAROLD,

WORLD'S NEW PLAY AND OPERA.

WHITAKER AND CROSSLEY, MANAGERS.

cicians throwing different colored lights is beautiful in effect. Fanny Davenport 12-13; Primrose and West 2-3.

Hennaw and Ten Broeck have received a liberal patronage at the Bijou 13-17 in The New Nabobs. The piece is of the usual farce order, permitting all kinds of specialty work which is of a good kind. Charles A. Gardner 18-20.

The May Howard Burlesque co gave a very satisfactory performance at the People's 11-17, and were well patronized.

The Leonto Brothers' co. left here Sunday night, 12, on the steamer *Aurora* for Kalamazoo, Mich., and were caught in one of the worst storms on Lake Michigan in a long time. Much anxiety was felt here for the safety of the boat and its passengers when it did not arrive in Grand Haven the following morning. After being tossed around on the lake for twenty-four hours they succeeded in reaching land in safety, but from the despatches published I should judge that several members of the co. feared an indefinite engagement in the lake.

The engagement of Primos and West's Managers at the Davidson 22-25 will be the first crowded performance given here on any other day than Sunday for several years.

Manager Brown has recently had a very attractive electric illuminated sign erected in front of the Davidson which attracts much attention.

Pirates recently produced The Hand Queen at Joliet, Ill. This is the property of Sherman Brown, and he will not allow it to be used by others.

E. T. McDONALD.

## OMAHA.

At Boyd's Theatre Hanlon's *Fantasma* 8-12 to good business. Chauncey Olcott in *Mavurenous* to fair-sized audiences 12-14.

At the Fifteenth Street Theatre Our Country Cousin 6-10 to average business. Abbott and Tilton's *Nobes* opened a week's engagement to a large and enthusiastic audience.

J. R. BREWSTER.

## CORRESPONDENCE.

## ALABAMA.

MONTGOMERY.—Opera House (George F. McDonald, manager): The Baldwin-McDonald co., under management of Walter S. Baldwin, presented Not guilty and the rest of their repertoire to large business 6-10. Matinees 12-13. —THEATRE (G. F. McDonald, manager): The Gridle Music Concert co. 6; large audience. —IRM: S. H. and A. B. Horner, under the firm name of S. H. Horner and Brother, have leased the Montgomery Theatre for a number of years, commencing June 1, 1894.

BELMONT.—Academy of Music (Charles G. Long, manager): Katie Putnam in The Little Minister 6; good business. —IRM: The management of the Academy will change hands next season, and H. F. T. Jr., an enterprising young man, will take charge of the house.

MONTGOMERY.—THEATRE (J. Tammertson, manager): McCarthy's *Musical* had crowded 6. Katie Putnam opened 7, 8. A. Lewis and J. P. Reynolds' *Crest of Victory* was presented 9, 10. This is a very strong play, and acted by a good co.

MONROVIA.—ACADEMY OF MUSIC (Wally and Miller, managers): Conradi was very successfully presented by the Tunkahonians for the benefit of the Warrior Guards to good business. —GORTON'S MINSTRELS.

DISCATOR.—SCHOOL'S OPERA HOUSE (W. C. Yates, manager): Duncan Clark's Women Minstrels opened 2. Marie Louise Bailey, pianist, pleased 8. Due: *Snow Ball* co. 12.

## ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. LeCompte, manager): Aunt Bridget 7; fair house. Lillian Lewis in *Good-bye*, Samsonet 8; S. R. O. All G. Field's Minstrels 9; best mineral show of the season; big business. Still Alarm 10; fair house.

## CALIFORNIA.

SAN DIEGO.—FISHING OPERA HOUSE (John C. Foster, manager): Dog Howard Attenburg or Railroad Ticket 10.

LOS ANGELES.—THEATRE (H. C. Wyll, manager): The Enigma drew good houses 5-7. Howard Attenburg or Railroad Ticket 10-12. Fire Patrol or March 13—BURNING THEATRE (Fred. A. Cooper, manager): Faust with Percy Shelley as Mephisto did good business last evening 10. —IRM: Mr. and Mrs. Lawrence Stanley are here on a visit to the parents of Mrs. Stanley.

## COLORADO.

ASPEN.—WHEELER OPERA HOUSE (G. J. Ryan, manager): James O'Neill presented Monte Carlo 2; to a good house. John T. Kelly 7; played to good business and added many new names to his long list of admirers in this city. Due: The Enigma 16.

## CONNECTICUT.

HARTFORD.—PRINTER'S OPERA HOUSE (P. W. Lloyd, manager): The Baker Opera co. played a most successful engagement 5-9. Ole Olson 10, with the third co. as a counter attraction secured a fair house. The old-time favorite James B. Nichols in Grimes' *Cellar Door* brought audience to a good-sized house 11. Nellie McHenry 12; Eddie Hanson 13; Thomas W. Keene 14; Turner 15. —Irma Lloyd, the photographer, attracted several visitors belonging to Baker until the co. was at New Haven for a call allowed to be due for photographs ordered. During the past week additional attractions were levied by Lloyd's attorney. Manager Baker attempted to have the amount of attachments reduced but was not successful in this action by the court. Frank Murphy, the prima donna, it was also claimed, sued for pictures and an unsuccessful attempt was made to attach her wardrobe, but the only contention raised the constable interposed was payment of notes or theatre. The Baker co. assumed the name of Sunday by omitting the large line at the Col's revolver scenes. For this calling with the local pictures a local paper described them as adding a pistol echo to the environments of the confectionery. —The girls celebrated their anniversary with a complimentary ball and reception 16, preceding a sumptuous dinner from the traditional "dog" banquet.

BOSTON.—BOSTONIAN THEATRE (H. D. Morris, manager): Miss Marion and John Moore in Friend Fritz 16. Thomas W. Keene in Rich 17. Cleveland's Minstrels 18; Daniel Prokes' *Lyrics* co. in Americans Abroad 19.

BOSTON.—HARVEY THEATRE (G. B. Scovell, manager): Nellie McHenry in A Night at the Circus had a fair-sized house 12. When the sale of seats for Pat's 16 opened last Monday morning there were about two hundred in line, the most of whom had been there since Saturday. In a few hours the sale amounted to over \$2,000. At the present writing (18) there is not a seat to be had. —GRIMES' OPERA HOUSE (G. B. Scovell, manager): The Boston Minstrels opened 17 to a medium-sized house as there was a small-sized tornado raging outside. The price gate estimation, Rooney comb 18-19.

WILLIAMSTON.—LOCHER OPERA HOUSE (J. H. Gray, manager): J. E. Toodle in Kilkenny and the Nine 8; fair house. Nellie Mason will present Friend Fritz 17; Thomas W. Keene in Richard III. —GRIMES' OPERA HOUSE: A fair sized audience greeted Hugh Fay and hisco. in Old Chums 8. The co. expected to close 18 on account of Mr. Fay's health. A small audience witnessed the Rooney comb. in Lord Roomey 9. James H. Mackie and his co. pleased a fair-sized audience in Grimes' *Cellar Door* 10. An audience that filled the theatre enjoyed the entertainment given by the Marshall-Mason co. in Friend Fritz 12.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Benjamin Tuthill co. 9, 10; light business; inclement weather.

MIDDLETON.—Marion Manola and John Mason, with an excellent co., presented their musical comedy Friend Fritz to a well-pleased audience which would have been larger but for a heavy snowstorm 12. Mod'zakta As You Like It 13.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Lady Windermere's Fan 9; well-balanced co.; good business.

BRIDGEPORT.—PARK CITY THEATRE (Walter R. Russell, manager): The blizzard interfered seriously with the business of Nellie McHenry 12, but not with the excellence of the performance. Due: Henri Martelli and co. concert 13; Robert Mantell 14; Willie Collier's *Hose* and *Hoss* 15; Edward Harrigan's co. 16. —GRAND OPERA HOUSE (A. D. Kerr, manager): Rosenfeld's *Demarest*, child piano, 9; owing to disagreeable weather small house. Spooner Comedy 16-17; good business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Tuxedo made its second appearance before a small audience.

NEW YORK.—GERMANIA OPERA HOUSE: Due: Walker Whiteside 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Nellie's French Burlesque co. 8; light business. Morrison's Faust 19.

QUINCY.—EARL'S THEATRE (J. Straslika, manager): Corinne and Kumball Opera co. 9; fair houses. Milton Nobles in Picnic 14; good business. Black Crook 15; packed houses. Marie Jansen 17; Matourneen 19. —DOHERY'S OPERA HOUSE (A. Doherty, manager): Rosenfeld's *Demarest*, child piano, 9; owing to disagreeable weather small house. Spooner Comedy 16-17; good business.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): His Nobs and His Nob's; small business. The County Fair 12, owing to inclement weather played to a small audience. Tuxedo 15.

PHILO.—GERMANIA OPERA HOUSE: Due: Walker Whiteside 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Nellie's French Burlesque co. 8; light business. Morrison's Faust 19.

OTTAWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Nobs 6; fair business. Col. Robert G. Ingersoll, Shakespearean lecture; S. R. O.

PORT DODGE.—PESSLER OPERA HOUSE (G. P. Ransin, manager): Our Turner Theatre co. 10-11; good business; S. R. O. on 5. Lillian Clay 12-13; play *Brutus* 15-16.

LE MARC.—DALTON OPERA HOUSE (E. A. Dalton, manager): McShane Family to fair business.

NEW YORK.—OPERA HOUSE (Dr. L. Hughes, manager): Col. Robert G. Ingersoll, Shakespearean lecture; S. R. O.

DETROIT.—GRAND OPERA HOUSE (C. I. Weiser, manager): Benefit entertainment by home talent to was-a-success. —LAST: Manager Weiser left on business for Chicago 9. —Mr. Bear of the Grand leaves for New York 14.

COUNCIL BLUFFS.—DONAHY THEATRE (John Donahy, manager): Nobs 6; matinee and night. Matourneen 14.

OKLAHOMA.—MASSIVE OPERA HOUSE (H. L. Brings, manager): A Breezy Time 5; fair-size audience. The Burglar 6; light business.

PORT MADISON.—NEW OPERA HOUSE (C. W. Peters, manager): A Pair of Kids 6; fair business. Coming: Marion's *Fantasma* 10. —Academy of Music (C. L. Sammons, manager): Fair and Webster in A Breezy Time 6; fair business. Nibbles' Burlesque co. appeared 10.

ST. LOUIS.—OPERA HOUSE (Perry Clark, manager): The McGivney Family Opera co. 16; Lillian Clay 12-13. —IRIS: The bonds of Mr. E. Clark for the sum of \$5,000 have been accepted by the Supreme Court, and the receiver who had charge of the Opera House has been discharged. This litigation will in no way interfere with bookings.

CASSVILLE.—MUSIC HALL (B. Dresse, manager): McShane Opera co. 12; good business.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (F. D. McKey, manager): The Algerian 6; fair house. Astro-rama 12; Wang 14.

COLUMBUS.—CAMPUS THEATRE (R. P. Gotsch, manager): Due: Dr. Bill 12; due: Williams 13.

TERRE HAUTE.—NAVALY'S OPERA HOUSE (Bob St. L. Hayman, manager): Peter Jackson in U. S. C. 12; S. R. O. The Algerian Opera co. 8; large and well pleased audience. The Ward-James comb. in *Othello* 9; packed house. Two Joins to a small house 10. Boston Opera co. 12, 14.

SEVENOKE.—GRAND OPERA HOUSE (F. G. Cox, manager): William A. Dodge lectures on "Explorations of Africa" 12; good house; lecture satisfactory.

ANGOLA.—CROTON OPERA HOUSE (P. A. Croton, manager): Kendall's Just Landed 10; good house. Col. Sanford lectured at packed house.

FRANKLIN.—COLUMBUS THEATRE (Dr. V. Fowler, manager): Stinson's U. S. C. 12; packed house. Diamond Breaker 13; poor house on account of stormy weather.

LAUREL.—HALL'S OPERA HOUSE (W. C. Miller, manager): French 8; and Ben Brock presented The New Nobes to a large and well-pleased audience 14. —ST. LUCIA.

GRANVILLE.—GRAND OPERA HOUSE (C. E. Elliott, manager): Corsie Payne and his mifry co. including Rita Reed, played a week's engagement in a strong repertoire of his own pieces, commencing 5, to packed houses nightly. Mr. Payne has a very clever popular-priced show, and deserves the business that it draws nightly. Storn's Comedy co. week of 22-27. —GROUSE: Ben Simpson, formerly treasurer of the Grand, 6-10. —Opera House, this city, has accepted the position of treasurer of the Grand, to succeed James Reed, who resigned to join the staff of the *State Journal*. —Sister's Comedy co. week of 22-27. —GROUSE: Ben Simpson, formerly treasurer of the Grand, 6-10. —Opera House, this city, has accepted the position of treasurer of the Grand, to succeed James Reed, who resigned to join the staff of the *State Journal*. —Sister's Comedy co. week of 22-27. —GROUSE: Ben Simpson, formerly treasurer of the Grand, 6-10. —Opera House, this city, has accepted the position of treasurer of the Grand, to succeed James Reed, who resigned to join the staff of the *State Journal*. —Sister's Comedy co. week of 22-27. —GROUSE: Ben Simpson, formerly treasurer of the Grand, 6-10. —Opera House, this city, has accepted the position of treasurer of the Grand, to succeed James Reed, who resigned to join the staff of the *State 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## THE NEW YORK DRAMATIC MIRROR.

small house; had another. American Opera co.; very good performance; fair attendance. Howard Quartet 4; under auspices of the Lecture Club to a packed house.

**MT. STERLING.** — **GRAND OPERA HOUSE** (J. R. Tabb, manager): shaped by the Light of the Moon 2; fair house. The Black Crook 14; Professor John G. Wilson's Canine Paradox 16.

**OMEROSSON.** — **NEW TEMPLE THEATER** (J. J. Sweeney, manager): English Hand Bell Ringers (Skipl Brothers) 21; large and pleased audience. Mrs. Tom Thumb 14 and matinee; very good business. Ivy Leaf 21.

## LOUISIANA.

**MONROE.** — **GARRETTSON'S OPERA HOUSE** (George W. Garrettson, manager): Jennie Holman co. week ending 10 to good business. Miss Holman, being an honorary member of Ouachita Guards, tendered the Company complimentary tickets to Thursday night's performance. The Guards attended in full dress uniform. Mr. H. Huntley co. 12-13.

**SHERIDAN.** — **GRAND OPERA HOUSE** (Leon M. Carter, manager): George W. Monroe in My Aunt Bridget 5; Jules Gran's Comic Opera co. gave three excellent performances, co. Coming: Lillian Lewis 13, night and matinee; Bob Taylor will lecture on "The Paradise of Pools" on 21; The Still Alarm 15.

## MAINE.

**BELFAST.** — **OPERA HOUSE** (J. M. Cottrell, manager): The Covington Family Concert co. 10-12; very enjoyable musical entertainment. — **INDIANS' HALL** (Samuel Adams, manager): W. G. Fuller, Jr., entertained a large audience 12, with his humorous lecture, "Banking in Kansas," and How It Left Me."

**PORTLAND.** — **LORSHIP'S PORTLAND THEATRE** (C. C. Tuesbury, manager): House and Box 5-6; no big houses. Razzle-Dazzle 12, 13; light business. Grand Opera House co. in Sappho 12, 13; the Ben-Turhill Stock on 19-20. — **THE C. H. Richardson** of this city, has signed with DeWitt Thompson's Old Homestead co. for season of 1895-96.

**AUGUSTA.** — **OPERA HOUSE** (Frank A. Owen, manager): The Hunter to fair business 12; pleased audience. Ulric Akerson 22-23; Henry Dixey in Adonis 23.

**BATH.** — **ALASKO'S OPERA HOUSE** (H. Donnell, manager): Ulric Akerson 19, 20 in The Sultan's Favorite to large and highly-pleased audiences.

## MARYLAND.

**CUMBERLAND.** — **ACADEMY OF MUSIC** (John Stasi, manager): George Dixon drew a packed house. Kellar mystified and delighted a large audience 12.

**HAGERSTOWN.** — **ACADEMY OF MUSIC** (Charles E. Puttner, manager): Blue Grass pleased a fair house 12. Charles A. Loder booked for 13; cancelled.

## MASSACHUSETTS.

**SPRINGFIELD.** — **GILMORE'S COURT SQUARE THEATRE** (E. C. Gilmore, manager): Professor Gibson, horse tamer, pleased to good business 8. The Girl I Left Behind Me to large houses 9, 10; performance was excellent. Baker Opera co. 12-13; in Buccaccio, Sadie Hasen, Fra Diavolo and Falstaff; houses good and performance satisfactory. Due: Manola Mason 19; Patent Applied For 20; Andrew J. Seymour, mind reader, 21; Patti Concert co. 22; Robert B. Mantell 23; Modjeska 23; — **DRAMA**, Gilmore's renovated Main Street Opera House will re-open 20 with a local production. The North and the South, after which the house will be devoted to grand vaudeville. — The Baker Opera co. will open at Cleveland May 10 for an indefinite run. — The test monogram that was subscribed to so generally at the completion of the Court Square Theatre has at last taken tangible form, and Mr. Gilmore will be presented with a \$2,500 painting, which he will hang in the theatre.

**TORONTO.** — **NEW TAUNTON THEATRE** (Harry F. Jordan, manager): A Texas Steer 12; good business. Lewis Morrison presented Faust 13 to a fair house.

**MONTGOMERY ADAMS.** — **WILSON OPERA HOUSE** (Montgomery Adams, manager): Sadie Hasson in A Kentucky Girl, no, pleased a well-filled house. Tony Farrel in Mr. Collier, 13, drew a pony; good performance. Marie Wainwright in The Social Swine, 13, pleased a large and fashionable audience. Maude Hillman, 14, and week with repertoire of popular plays — **THEATRE**: The Columbian, a new theatre, recently leased by Meads and Magenis, is to have a large horseshoe gallery at once, thereby increasing the seating capacity to 1,000, making it the largest in this section of the State. No opening date has yet been decided upon. — Mary Lowe Lavin is to give a grand concert March 9—Revel League, No. 3, will give a concert in Odd Fellows Hall 12. — At the Festival of Holidays, 11-12, a farce, My Aunt's Heiress, was well performed by local talent.

**WORCESTER.** — **THEATRE** (Rock and Brooks, managers): Lady Windermere's Fan 12; Marie Wainwright in The Social Swine 13; John L. Sullivan in The Man from Boston 14; Henry E. Dixey in Adonis 15; Dan McCarthy in The Rambler from 16-18. — **LORSHIP'S OPERA HOUSE** (George E. Lorship, manager): The Columbia, a new theatre, recently leased by Meads and Magenis, is to have a large horseshoe gallery at once, thereby increasing the seating capacity to 1,000, making it the largest in this section of the State. No opening date has yet been decided upon. — Mary Lowe Lavin is to give a grand concert March 9—Revel League, No. 3, will give a concert in Odd Fellows Hall 12. — At the Festival of Holidays, 11-12, a farce, My Aunt's Heiress, was well performed by local talent.

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# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1861.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - FEBRUARY 24, 1894

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN—A WOMAN'S REVENGE, 8 P.M.  
BUJOU—A COUNTRY SPORT, 8:15 P.M.  
BROADWAY—ROBIN HOOD, 8 P.M.  
CASINO—PRINCE KAM.  
DALY'S—SHORE ACROSS, 8 P.M.  
EMPIRE—SOWING THE WIND, 8:15 P.M.  
FOURTH—LAND OF THE MIGHTY SUN, 8 P.M.  
GARDEN—TIDE, 8:15 P.M.  
GRAND-OPERA HOUSE—BLUE JEANS, 8 P.M.  
HARVEIGAN'S—THE WOOLLEN STOCKING, 8:15 P.M.  
H. R. JACOBS—THE STOWAWAY, 8 P.M.  
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P.M.  
KLOTHO AND HAL'S.—VARIETY AND OPERETTA, 8 P.M.  
LYCUMEN—THE AMAZONS, 8:15 P.M.  
SHADOW—THE SODA.  
PROPHET—J. K. ENNIS, 8 P.M.  
PALMERY—JOHN DREW, 8:15 P.M.  
STANDARD—CHARLEY'S AUNT (2nd Edition), 8:15 P.M.  
STAR—BROTHER JOHN, 8:15 P.M.  
TONY PASTORE—VARIETY, 8 P.M.  
BROOKLYN  
SEMPHION—LILIAN RUSSELL, 8 P.M.  
COLUMBUS—TRINITY TEAHOUSE, 8 P.M.  
EMPIRE—ALVIN JULIAN, 8:15 P.M.  
GRAND-OPERA HOUSE—THE COUNTRY CUCKOO, 8 P.M.  
NEW YORK—SAM C. GOODWIN, 8 P.M.  
NEW BIG U—SHREWS.

## STEELE MACKAVE STRICKEN.

THE report of the probably fatal illness of Steele Mackave that comes from Chicago will strike sadly those even who may not have been able to agree with many of the manifestations of that man's undoubted genius for the arts of the theatre. Mr. Mackave's spirit was evidently broken by the failure of his magnificent project called the Spectatorium, which was designed to be one of the marvels of the Exposition. It could not possibly be perfected in time, owing to the vast amount of work and the consequent expenditure of money involved, and after half a million dollars had been sunk in it the skeleton of the great structure was relegated to the uses of waste material. Then Mr. Mackave set at work zealously upon what he called a Scenitorium, which in some respects miniaturized his greater plan. This was an artistic achievement that would perhaps have won success in a city less material than Chicago. Although several of the newspapers of that city praised it, one of them, the *Herald*, indeed local sentiment quite brutally by saying: "A community that has been fed on this sort of pay for years, chiefly for business purposes," meaning the illustration of the life work of Columbus, "is not overwhelmingly anxious to glorify Columbus as an entertainment and pay prices for the same." This is an expected "after the fair" sentiment. And Mr. Mackave, who was so ill that he had to sit in a chair while lecturing on the marvels disclosed in his Scenitorium, has probably realized so keenly his waste of effort in Chicago that the effect of his disappointment has broken him past recovery.

SOMETIMES it is typographical mischance, and at other times it is orthographical ignorance. How cognoscent and particular Boston must have shuddered when it read in its generally esteemed *Courier* an item: "She is of English descent and is Australian by birth."

## PERSONAL.

WADLEIGH.—George W. Wadleigh left town on Monday in advance of the Camille D'Arville Comic Opera company.

HAMILIN.—Fred. Hamlin, brother of Harry Hamlin, of the Grand Opera House, Chicago, is spending a fortnight in town, with headquarters at the American Theatrical Exchange.

BELL.—Mrs. Charles I. Bell (Eleanor Lane) arrived from England on the *New York* on Sunday last.

SINN.—Colonel William E. Sinn sailed on Saturday by the Cromwell line for New Orleans. He will visit Cuba and the principal resorts in Florida before returning.

ADAIR.—Elsie Adair left for San Francisco last Monday. Miss Adair will rest a short time and will then dance in Frisco. She will return in April to sail for Paris, where she will dance two weeks. She will star next season.

REED.—Andy Reed, recently of the Hilliard-Arthur combination, has been engaged to go in advance of Charles Coghlan.

DILLINGHAM.—Charles Dillingham, managing jennie Yeamans in Jane, arrived in this city on Sunday. He will remain a week here.

TYLER.—When *The Girl I Left Behind Me* begins its engagement at the Academy of Music on March 12, Odette Tyler will return to the cast to play the part she originated.

MORSE.—Josephine Morse, a young and clever actress who recently arrived from England, intends to make her home here. She is a professional of considerable experience, and of acknowledged ability. She has appeared for several seasons with Osmond Tearle in England, and has won hearty commendation for her acting.

O'BRIEN.—Frank P. O'Brien, manager of the Opera House at Birmingham, Ala., is a candidate for Congress. It is said he has the Irish, German and workingmen's vote of his district solidly in his favor and that he will divide the business men and capitalist votes with anybody.

TYLER.—Cyril Tyler, the boy soprano, who has been singing this season in England with great success under the management of Colonel Mapleson, will return to this country the middle of March. He has been engaged by F. F. Proctor to appear at Proctor's on March 26.

LAWRENCE.—Lillian Lawrence has been engaged to originate a light comedy part in Mrs. Dasic, the new play by Bryce and Stangé which Katherine Clemmons will present at the Fifth Avenue Theatre next week.

ELLISON.—Edith Ellison, who has disappeared from theatrical circles for some time past, has been lying ill in one of the hospitals of New York. Her convalescence is assisted by the knowledge that she has fallen heir to twenty thousand dollars, of which she will obtain possession on recovering from her present illness.

## FOOTLIGHT FUN.

\* DEADLY BLOW.  
CASSIUS—I'm going to make that comic opera manager shut up till my bill's paid. What'll I do with the orchestra instruments?

LAWREN—No. Attach the skirt dancers' dresses.—*Chicago Record*

## EXTREMELY UNLIKELY.

HAWTHORNE—It is said that when the new prima donna sang her first note the audience was struck dumb.

AUSTEN—Impossible! Not a New York audience.—*New York Herald*

## TOO RAPID.

THEATRICAL MAN—I'd like 50 posters for Around the World in Two Years.

PUNTER—You mean Around the World in Eighty Days, don't you?

THEATRICAL MAN—"That's the usual title; but we're going to play in Philadelphia, and it wouldn't go there."—*Puck*.

IT'S A WONDER THAT NEITHER MR. SULLIVAN NOR MR. CORCORAN THOUGHT OF ELEVATING THE SHAKESPEAREAN DRAMA BY CONVERTING THE WRESTLING SCENE IN AS YOU LIKE IT INTO A LITTLE TEN-ROUND GO, THE BEST MAN TO WIN Rosalind and gate money.—*Chicago Record*

## UTTER WOE.

"I understand you saw the play last night," said she.

"No," replied the melancholy young man. "I was behind the woman with a high hat."

"But you could at least sit comfortably and enjoy the music."

"No. I was next to the man who spreads himself over three seats and keeps time with his feet."—*Mercury*.

"There is always room at the top," said one actor to another.

"You wouldn't believe it," was the reply, "if you were to notice the gallery at a negro minstrel performance."—*Washington Star*.

## WHAT SHE WAS INTERESTED IN.

DOLLY—Do you think I'm improving as a ballerina?

BOLLY—Certainly, dear. The manager says you draw the houses.

DOLLY—I wish he'd fix it so I could draw my salary more regularly.—*The Standard*.

## WHY SHE WAS NERVOUS.

Before the private theatricals;

BLANCHE—I feel awfully nervous.

BLANCHE—Why, pet?

BLANCHE—Will acts the lover so fervently, and you know father and mother will be in the front row and they don't like him.—*Brooklyn Eagle*.

## PLAYS REVIEWED.

*A Doll's House at the Empire.*

Editor	Courtney Thorpe
Krogsdal	William H. Thompson
Dr. Rank	Vincent Sternrody
Porter	Frank Bailey
Mrs. Linden	Sydney Cowell Holmes
Ellen	Bijou Fernandez
Anna	Alice Letch
Ivar	John McKeever
Bob	Mabel Bell
Emmy	Edith Wachterhauser
Nora	Minnie Maddern Fiske

A matinee at the Empire Theatre last Thursday for the benefit of the maternity and training departments of the Hahnemann Hospital generously assisted that institution, but the event was more than materially important because it developed two facts of artistic consequence.

It proved that interpreting genius and good theatrical judgment can make of Ibsen's *A Doll's House*—a play in its book form and generally in its stage habit caviare to the general—a drama of great interest even to an audience not Ibsenized; and it newly testified that the stage needs Minnie Maddern Fiske, whose longer retirement would be a misfortune to the theatre.

A large audience mainly made up of women whose patronage extends to charities rather than to theatres, sat intensely interested throughout this performance of Ibsen's play. As matter of course, there were also present those of the Ibsen cult locally prominent, with a sprinkling of the theatrical profession, to whom Mrs. Fiske's occasional public appearances always strongly appeal.

*A Doll's House* was once before performed in this city, with Beatrice Cameron in the part of Nora. That representation followed the text with absolute fidelity, and was therefore a joy to those who find miraculous matter in some of the apparent gratuitous of Ibsen's minness of language. But to the greater number of those who then witnessed it, the play was at times dreary and tedious because all its lines were spoken.

The extremists among Ibsen's followers have sought to establish from some of his writings a symbolism almost as profound and infinite as that which characterizes the religious interpretations of Swedenborg. Certainly there is enough in Ibsen that is plain even to ordinary intelligence. And this pastmaster of the craft of the stage and plainly-motived and plain-speaking reformer must himself, in his lighter moods, find amusement in the search that is made in his writing for occult things. Not that he is always straightforward and lucid, for he is not; but he is by no means so mysterious as those who ought to know him best would have us believe.

The two plays by Ibsen that have been produced in New York this season—*Ghosts*, and *A Doll's House*—are perfectly plain in purpose. But they are very unlike in method and treatment.

It is not intended here to discuss the theatrical propriety of *Ghosts*, or its theatrical impropriety. The latter is argued by a great majority of those who talk of the stage, and the former by the very minor minority with whom it is always the fortune—or the misfortune—of a reformer to be cast in his lifetime. But it may be said that *Ghosts*, from the nature of its theme and relative incidents, cannot be represented without shocking a very large number of estimable persons; while *A Doll's House* may be developed on the stage without the least offense to the most conventional auditor.

It was so played at the Empire Theatre. The unnecessarily-suggestive incident of the stockings was cut out; the morbid monologue of Dr. Rank upon his physical condition was eliminated; and other lines not really essential to an understanding of the play were not spoken. The result was quite as satisfactory and interesting to the normal mind as though strict adherence to the text had marked the performance.

Aside from these eliminations, the presentation was remarkable for one after necessarily few rehearsals. The whole business of the play was evidently organized by Mrs. Fiske from original conception, for it showed artistic niceties as well as a comprehension in full sympathy with her own admirable personation of the leading part.

This may among the elect be standards as to this role beneath and between the lines. But upon its lines this Nora was developed clearly, consistently and with great strengths. Mrs. Fiske's characterization showed that consummate art as to detail that conceals the intermediate work and thought and seems absolutely spontaneous; and this without sacrificing anything of that greater instinctive and impulsive power that has its mainspring in what is sometimes nebulously called genius.

Here was a woman established as a home-keeper, with children, yet superficially a child herself, unfortunate in having been reared without education as to life's responsibilities, and unfortunate in a husband who, in his own selfish emergency, upbraids her for an ignorance which he in the years they have lived together has done nothing to correct. A woman who plays with her little ones as she would with dolls; who lies thoughtlessly from habit—as unconsciously one moment about a vital matter as he did a moment before about sweetmeats; yet who has such inherent integrity that she takes instantly the advances of a false friend and such an unselfish love for her selfish and ultra-conventional husband that she would commit suicide in order that he might not be charged with responsibility for the former.

She had unwittingly committed in order to save his life, as she believed. With all the complexities of human nature as they are known, it is not, perhaps, safe to say that there are not such women who, when they awake to a realization of life, would not do as this Nora does—leave such a husband in the hope that a miracle might transform him, and her children with the determination that experience should fit her for serious life.

Such as the character is, it was ideally represented in the person of Mrs. Fiske, and it was almost perfectly outlined by her. No merely theatrical result was striven for anywhere; and even the dance, which Ibsen, in his technical love for "effect," introduced with all the deliberation of a theatrical master, gained in its spasmodic incompleteness from the immediately following physical collapse and hysteria. The personation was rich in its truths to such a nature. The innocent candor and kindness of her treatment of Dr. Rank after his avowal; the childish fellowship with the little ones; the despair with which she bids good-night to Helmer, and the pathos of the kisses upon the door of the nursery when she realizes that she is no longer fit to be with her children, and the sudden change to awakened womanhood when Helmer's littleness is revealed, with the numberless minor touches that describe the character—all were shown consummately.

And here a word in the interest of truth. Many writers have thought to pay compliment to Mrs. Fiske by suggesting a revelation by her work of a study of Duse. Duse's method is the natural one. Mrs. Fiske's is the natural one. And the exercise of memory will prove that Mrs. Fiske's work to day is exactly in method what it was before Duse was known in this country. The American artist's work is better than it was. Her art is riper. Years of study have given her greater breadth. She has yet to reach her highest point. Her gamut is different from that of Duse, for it naturally runs on happier notes. Mrs. Fiske has neither the tragic nor the sinister power of the great Italian, but she has a genius something parallel in the more normal lines. Their work is as distinct as their individualities, though they get results by like means.

At Thursday's performance Vincent Sternrody made a good Dr. Rank. The Krogsdal of Mr. Thompson was strongly and quite effectively drawn. It suffered somewhat in contrast with Mrs. Fiske's more convincing method, but, like all of the work of this careful and capable actor, it inspired admiration. Mr. Thorpe was uneven as Helmer, and at times seemed too earnest in the doing of things that are better done with no show of earnestness. But he successfully illustrated the priggishness and the acute self-esteem of the husband. Sydney Cowell Holmes was a sympathetic Mrs. Linden, and the children acted very like children. J. A. W.

## \*\*\*

## NO BETTER INVESTMENT.

B. F. Enos, manager of the Citizens' Opera House at Defiance, O., in writing to renew his subscription to and to continue his advertisement in *The Mirror*, says: "Enclosed find New York draft for the amount of one year's subscription and advertisement of the Citizens' Opera House. I do not want the 'ad' discontinued, for it has proved its worth. I know of no better investment for a theatre than an 'ad' cleverly worded in *The Mirror*."

## \*\*\*

## LETTERS TO THE EDITOR.

## THEY THANK THE MIRROR.

To the Editor of the *Dramatic Mirror*:  
Sir.—We owe you our thanks for a suggestion in your issue of Feb. 3. You printed a letter from Cooper and Hood, Medina, N. Y., telling of a scheme they worked up sending up sky rockets, and admitted those who brought in the sticks. We worked it a little different, but with very good results. One week before *The Burglar* was to appear here, we placed a jar of beans in the window where the advance sale is sold, and offered two reserved seats to any one guessing the correct or nearest number of beans in the jar. It was not in the window any length of time before all the children in town were talking of it and, naturally, carried the news home, and got the old folks talking about it, and in a very short time the guesses started to come in from young and old. I am positive it helped our advance sale. The way the times are, we managers must do something to boom business. We are remaining admirers of the only reliable dramatic paper published.

## Respectfully,

ROHRIG AND KRUE.

## MR. WILDER RESPONDS.

New York, Feb. 15, 1894.  
To the Editor of the *Dramatic Mirror*:  
In your last issue "X" takes issue with me in my statement that entertainers should be treated as guests at social gatherings where their services have been retained. Are not doctors paid for their services and do they not send in their bills though they may get no bills in

## A Fair Skin

Can always be ensured if, after exposure to the sun and rough winds, ladies will use

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FACE AND LIPS, ROUGH, HARD OR IRRITATED SKIN, PIMPLES, SCALY ERUPTIONS, WRINKLES, CHILBLAINS, CHAFING, SALT RHEUM, ECZEMA, and all conditions of the Skin of like character.

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Yours very truly,

“VIOLA ALLEN.”

#### AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

The Three Dukes, a comic opera by W. H. Harris, music by Arthur Percy Harris, both of Washington, D. C., was produced by amateurs in that city recently.

R. E. Graham has in preparation a new play written by a Burlington, Ia., editor. It treats of Western incidents and character, and was originally called Iowa, but the title, it is said, will be changed to Thompson's Corners.

The Minneapolis, Minn., *Journal*, says that M. F. R. Leroux, who is described as “not only an able and forcible editor, a patient and successful teacher, an accomplished fencer and an excellent wing shot with either shotgun or rifle,” has written a play in French which he is translating into English.

A. C. Gunter has returned from San Francisco.

Sydney Rosenfeld has returned from the South. He spent a month or so there. He was in New Orleans during Mardi Gras and studied that city and its attendant circumstances with a view to introducing the result of his observation in a play or light opera.

Reginald de Koven is not composing any operatic music just now. He is taking a brief rest.

Gilbert and Sullivan have mapped out their work for their next opera. It will be sung next Winter.

George Alexander has enough plays on hand to last him for several years at the St. James Theatre, London. Among them are *The Scapgoat*, *Sodom's Ende*, *Heimath*, a new version of *Ruy Blas*, and a new play by Henry Arthur Jones.

There have been delays and the new play called *The Cotton Lord*, by Sutton Vane, author of *The Span of Life*, will not be produced in London until March.

According to the foreign correspondent, Der Obersteuer, the new operetta by Carl Zeller, composer of *The Tyrolean*, has met with “considerable success.” This may mean one thing, and then, again, quite another.

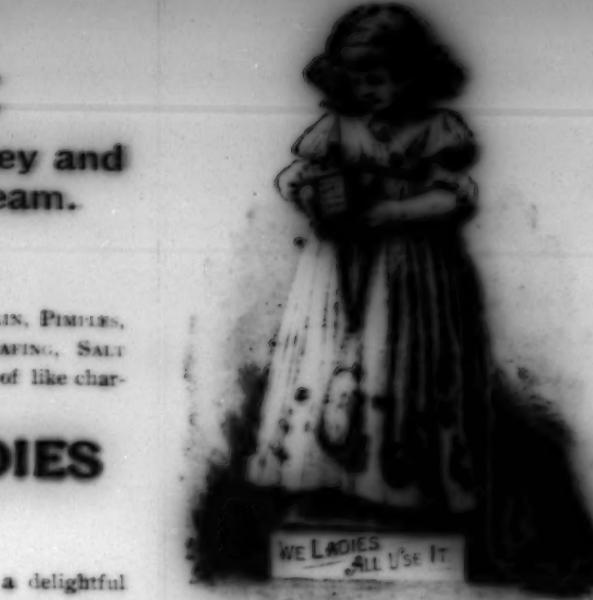
Cora Van Tassel has engaged Scott Marble to rearrange the border drama Tennessee's Partner. It will be ready for production in August.

Carrie Louis recently produced an Irish comedy-drama entitled *Kittie O'Connor*, which will hereafter remain in her repertoire. The play was originally written by J. H. Bottoms, but has been reconstructed by Harry W. DeLong on lines dictated by Manager Howard Wall.

Step. S. Friedman, of Fort Worth, Tex., is at work on a four-act society drama called *The Bigamist*, which he expects to finish by July. Mr. Friedman has written a humorous curtain-raiser which, it is said, a New York manager is considering.

R. A. Barnet, author of *1492*, has signed a contract with E. E. Rice to write a burlesque to be founded on Longfellow's *Excelsior*. It will be called *Upiles*, and will be ready early next season.

When asked if she will return to the stage Miss Clayton said: “I think not. I shall not do so if my efforts at play-writing are thoroughly successful. I understand that Lotta will return to the stage next season, and in case she does it will be in my piece, *Clytie*. Then I am writing a society comedy with Mrs. Donatus. Its title is *The Social Ladder*. I am at work on an opera with an Indian subject. The music is by E. H. Darling.”



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### IN THE WINGS.

Edmund Gerson, American representative of the London Alhambra, has engaged eighteen of our vaudeville performers to appear at that music hall between now and August. Mr. Gerson is quite an authority on European theatrical matters. He predicts that within six months salaries of foreign vaudeville artists visiting this country will be 50 per cent. less than now. He says the terms and conditions they demand to-day from our managers are beyond all reason, as few of them draw the equivalent of what they receive for their services.

Did it not indicate lack of appreciation for Emma Eames to appear at the big benefit performance at the Metropolitan last week in one scene of Carmen as Mimiador? Or was it that she wanted to atone by her one aria, which she sang prettily but soullessly, for the absence of Carmen Calvé? It struck me as bad taste on the part of Eames, first to appear all alone in one scene, and second to appear in an opera in which she fills a secondary part. If she relied upon her friends to cheer her after this scene she made a mistake. She had two curtain calls—the least of the evening.

At that benefit it was also noticeable that Jean de Reszke was more engrossed in picking up bouquets for Eames than he was for Melba or Nordica. After the garden scene from Romeo and Juliet, De Reszke and Eames, with hands clasped tightly, nodded to each other as if to say: “This is the greater artist.” It was a very touching scene.

I had a dream. I thought I saw walking down Broadway, arm in arm, James T. Powers and Pete Dudley, Abraham Erlanger and Will McConnell, J. J. Spies and Tong Pastor, Arthur Moreland and Allan O. Myers, H. S. Taylor and William Calder, H. C. Miner and Augusta Daly, Charles Alfred Byrne and George W. Ledner, Marshall P. Wilder and Robert J. Burdette.

Nat Roth has engaged William Furst to compose music for *The Trumpeter of Clarette*, the comic opera in which Della Fox will start out as a star at the Casino in the Fall. Cheever Goodwin is rewriting the libretto.

Buffalo Bill was at the Hoffman House two days last week. He found that George Keogh was dickered to get the last two weeks of Kathrine Clemons' time at the Fifth Avenue for Charles Coghlan. He declared the deal “off,” and then left for Washington, D. C.

I went into Niblo's and found the auditorium crowded. That Napoleonic manager of supposed hoodoo houses, Walter Sanford, was surveying the throng with smug satisfaction. “I have made Niblo's a winner,” he said. This week it is playing to three times better business than attractions at any other popular priced theatre in New York. How do I know? At two others my attractions are booked; so I have inside information.

Leonard Boyne said to a Pittsburgh interviewer last week: “Many of the best people in *The Prodigal Daughter* have left the company. Unfortunate to lose a good deal of strength like that wasn't it? However, it doesn't matter so much now, because we are playing the provinces.” This will make nice reading for T. Henry French.

Mr. Boyne made another interesting remark in Pittsburgh. He said that if Herbert Kelcey and Wilton Lackaye—whom he calls our best leading men—were to go to London in search of an engagement, they would be unable to get it, and would have to walk the streets. So far as Lackaye is concerned, history proves otherwise. He went to London a few years ago and played there in Haddon Chambers' *The Idler*, and made a hit.

Kelcey, on the other hand, has not acted in London—at least, not since Caroline Hill picked him out of the side seats, but I am sure he would love to walk the streets of that city. Hereabouts he is never so happy as when he is a conspicuous member of the *Passing Show*.

PACONAN

### Gossip of the Town.

The next extravaganza to be produced by David Henderson will be called *Aladdin, Jr.* The Arabian Night tale will be the basis, and J. Cheever Goodwin will write the book.

Mamie Gilroy has left A Milk White Flag and will soon marry J. T. Brush, the Cincinnati baseball magnate. Ida Mills will take her place in the play.

The Boston Press Club will shortly give a benefit performance. Instead of giving one-fourth of its probable profits to the Actors' Fund, it had sent already to Mr. Aldrich \$150.

Irving Williams has been engaged to play Captain Hereford in Walter Sanford's production of *My Jack*.

Walter M. Floyd, representing Carl A. Haswin, says that Mr. Haswin's Winter tour in *The Silver King* will end this week at Patterson, but that he will begin a Spring tour on March 12.

Alfred Kennedy and Albert Ellery Berg have established a bureau for rewriting, revising and writing plays to-order at Room 6, Standard Theatre Building, New York city.

The San Francisco Press Club realized \$1,422.20 on its recent benefit performance. In accordance with the Louis Adrich scheme, by which one-fourth of the proceeds of benefits are to go to the Actors' Fund, it sent to the Fund last week \$225.55.

The Mask and Wig Club of the University of Pennsylvania are to produce after Easter a play entitled *King Arthur and Ye Knights of Ye Table Round* or *The Woman in Gray*. The costumes, which are being made by Maurice Herrmann after designs executed by himself, will be most elaborate. They will be historically correct, and the consummate taste of this artist will doubtless evoke some beautiful creations. S. Murdoch Kendrick has been engaged as stage manager for the production.

Jenny Dickerson, the contralto, is at present in New York city. She sings occasionally at concerts, but intends shortly to resume her operatic singing. Miss Dickerson is an American, but the most of her successes have been made in England. She was, however, for six years the contralto at Dr. Olmstead's church on Fifth Avenue, this city. For six seasons she was leading contralto of the Carl Rosa Royal Opera company, singing with the late Ainsley Cook, the Chevalier Sosol, Hallie Mostyn, Marie Rose, and other prominent singers. The English press endorsed enthusiastically her singing and acting, and the press of this country made many complimentary remarks about her performance of *Alain-a-Dale* in *Robin Hood* last season.

Marie Louise Day has resigned the prima donna role in the Seabrook Opera company. Sadie Raymond has written a play called *Bonny Belle*, which the Raymond Dramatic company is producing.

Manager Bunnell says that receipts at the Pathé concert in the Hyperion Theatre, New Haven, were the largest ever realized at an entertainment in that city.

Charles F. Moe, advertising agent of the Empire Theatre, Chicago, writes to Tim Mason denying Frank Young's statement in last week's *Musso* with reference to the lithographer of the Empire. Mr. Moe says: “A wrong count did not enter into the question. The dispute was over the price to be paid pro rata. Mr. Floyd, the advance agent of The Silver King company, agreed to pay ten cents each for the three sheets, and when we had gathered them in, Young concluded he could make his own price by offering five cents, which I declined. He pleaded hard luck with my manager, and we accepted his own count and settlement.”

Cearies Coghlan's tour will expire at the Duquesne Theatre, Pittsburgh. He will then go to the Chicago Opera house.

Mr. Marks is negotiating to engage Tim Frazer for the Holland, Arthur company.

Mr. J. Straslika is no longer manager of the Empire Theatre at Quincy, Ill. All communications relating to the business of the theatre should be addressed to Henry H. Charles, Quincy, Ill.

## THE GRAPHIC NEWS

## CHICAGO.

New Management of the Schiller—  
Recent Production of The Two  
Orphans in New York.  
(Special to *The Mirror*.)

Chicago, Feb. 19.

Thomas W. Prior, formerly of the Chicago Opera House, the Dugay Bell Opera company and the Trocadero, has assumed the management of the Schiller Theatre. L. C. Straight, who was a partner in the lease with the late Aaron S. Temple, was released on payment of a certain sum and the German Opera House Company assumed all responsibility of putting Mr. Prior in as manager. All of the existing bookings will be carried forward, but Thomas, who is very popular, hopes to make the Schiller the leading Chicago house.

Adele Ritchie, of The Algerian, refused to sing at Steele Mackaye's benefit at Hooley's to-morrow if Hubert Wilke appeared and the committee at once dispensed with her services.

The weather is beautiful and all the audiences to-night are large.

With the Lenten season there seems to have come another drop in Chicago's theatrical business. I do not mean to infer that we are particularly wedded to the observations of the church, but I think the people are taking advantage of the excuse to remain at home and save their money.

Hopper did very well at the Grand during his three weeks, the last week being devoted to three big theatre parties by the Sheridan Club, the visiting lumbermen and the new City Troop. On each occasion the theatre was appropriately decorated. After the performances Thursday evening the tall comedian and Manager Ben Stevens gave a dainty farewell supper at Kindley's.

Last evening Roland Reed began his second engagement at the Grand in his new play, *Dakota*, which made an excellent impression. Mr. Reed was never better than at present and he has all of his old family company with him, including beautiful Isadore Ruth, the Chesterfieldian H. Rees Davis, Harry A. Smith, Mrs. Mary Myers and Julian Reed, the sporting member of the Reed family. Also Augustus Penoyer, the boy treasurer, to say nothing of Manager Ed. Jack and Sam Kingston in advance.

Walker Whitmire concluded his artistically successful engagement of four weeks at the Schiller Saturday evening and has had flattering offers from other large cities. To-night Aristocracy opened well for two weeks. Louis Marsoe in surprisingly good in Lockhart's old part and excellent work is done by Al Lippman, Fred Bond, Josephine Hall, Helen Tracy and the others. The Crest of Society follows.

At Hooley's, Wilson Barrett entered upon his second week this evening, and will continue his repertory. He will be followed next week by Charles Fishman's Comedians or Mr. Wilkinson's Widows.

The Algerian did fairly well last week at the Chicago Opera House, and a little outside engagement was caused Tuesday evening by Hubert Wilke's alleged insult to the star, Adele Ritchie. According to the *Dispatch*, in which the story first appeared, the baritone was miffed at his indifferent newspaper notices, and refused to work with the prima donna in a certain scene. She fainted on the stage, and was unable to appear at the Wednesday matinee. I understand the matter was patched up.

Hermann began his annual engagement of two weeks at the Chicago last evening, and the house was full of the professionals with relatives in their wigs and goldfish in their pockets. The magician found it very hard work to humor the usual number of visitors, however.

At the Columbia The Prodigal Daughter opened last Monday evening in the teeth of a blizzard and the first performance was virtually spoiled by the stage hands. Business has not been up to the mark. The cast is a good one and Charlie Coote, Ralph Delmore and Jeff DeAngelis carry off the honors along with the live stock. The engagement is for three weeks and then comes Fanny Duvenport in Cleopatra, to be followed by In Old Kentucky, from New York.

Steele Mackaye is at the point of death at the Hotel Richelieu. The failure of the big Spectatorism, coupled with the heavy work attending the opening of the Semitorium, has reduced him to a skeleton, and the attending physicians have no hope of his recovery. Whatever may be said of Steele Mackaye it must be acknowledged that he has worked hard and earnestly for success, sacrificing his health and strength for his art. The gentle woman who has stood by him, and tenderly cared for him through it all, has won the admiration of everybody. Mr. Mackaye is to be given a substantial benefit at Hooley's to-morrow afternoon. Manager Harry J. Powers has tendered the throne. Wilson Barrett will appear in Chatterton, and many attractions in town will contribute. George Peck, of the Santa Fe, has offered Mr. Mackaye a special car to California if he recovers sufficiently to be removed. Meantime, the Semitorium is doing well, and Leonard Wales delivers the lecture.

Pauline Hall and her clever associates are drawing well at McVicker's in the revival of *Travesties*. They remain two weeks longer.

Kate Clinton and her little auburn-haired brother, Spencer Cone, soon leave for New York, where they open at the Grand Opera House Easter Monday in a big revival of *The Two Orphans* for six or eight weeks of the large cities. Jananachek will play Mother Fredard and the cast will be a strong one.

Lizzie Josephine made her first appearance in Chicago at the Haymarket last evening in *Playmates*. Openings at the other houses were A Crooked Jack at Hartin's, Milton and Leslie Noyes in repertory at the Windsor, A

Chip of the Old Block at the Empire, The Vendetta at Haverley's People's Theatre, The Power of Gold at the Clark Street Theatre, continuous vaudeville at Frank Hall's Bijou and Casino Theatres, burlesque at Sam T. Jack's and vaudeville at the Lyceum and Olympic.

Frank Bixby, of St. Paul, has written a new melodrama called *Shaft No. 2* which Frank Losee will probably produce. It is said to be a clever effort, full of good things. If business does not pick up with *The Prodigal Daughter* there is talk of making a book in the Columbia lobby and fixing the steeplechase.

The Ensign comes to the Alhambra March 4.

J. W. McAndrews, the watermelon gentleman, left Friday to join his star, Nat Goodwin, in Brooklyn.

Leonard Boyne is quoted as saying that he does not like Chicago. In fact he declares that he does not fancy the American provinces at all. This will please Wilton Lackaye, the man who cannot wear a monocle.

"Bir" Hall.

## PHILADELPHIA.

*Business Reported Good to the Greater Cities—Attention to Shows*

(Special to *The Mirror*.)

Philadelphia, Feb. 19.

Business at all the theatres is good. At the Girard Avenue Nancy and Co. was no exception, and this evening the week starts with everything sold for Zip.

The largest week in the history of the Kensington was that of the London Empire Entertainers and the four sensational Arabian dancers. They remain overnight.

Siberia has proved a success at the People's, and is followed by The Police Patrol with a fine house-to-night.

Hilliard and Arthur's *The Sleepwalker* drew only moderately at the Park. Belle Archer's company in *An Arabian Night* has a fair attendance for the opening.

The Arch, after a long darkness, will reopen on Washington's Birthday under the management of W. F. Blane. It will be a stock company enterprise.

Poor Girls at the Walnut played to moderate attendance. A Trip to Chinatown is on for a fortnight.

The Meteors, at the Auditorium, had a good week with a strong company, and is followed by Hopkins' Trans-Oceanic company, with a big audience.

America has been playing to the capacity at the Chestnut Street Opera House, repeating to-night the story of last week.

The Girl I Left Behind Me commences its sixth and final week at the Chestnut Street Theatre with crowded houses.

The Empire gave *The Substitute* to large attendance. This evening *The Country Scene* opened to a fine audience.

The Other Man drew a heavy attendance early in the week. To-night Thomas Q. Seabrook in *The Isle of Champagne* opened to fair business.

At the Standard business is good. The Eagle's Nest opened well for this week.

Nobody's Claim, at Forsyth's, brought a return of most of the favorites of the old stock company. Fanny McIntyre and Mr. Edwards and Miss Bonelle received ovations. Henry Chanfrau in *Kit* had a good matinee to-day.

The Limited Mail is at the National this week.

The Lyceum, with Violet Mascotte Burlesque company, played twelve performances to uniformly good attendance. This afternoon's matinee is heavy, the attraction being Rose Hill's English Folly company.

The Bijou, with an enormous bill, did the usual great business. To-day the attendance was strong at noon.

At the Star business is to the size of the house at nearly every performance. The Star Opera company commenced a five weeks' engagement, opening at noon with *Said Pasha* to a crowded audience. Katherine Germaine is the prima donna. Three performances are given daily. Miss Germaine singing only evenings.

The Black Crook closed its first week at the Academy to wonderful business.

—E. W. RUSKIN.

*SE. LOUIS.*  
*Marie Jansen, The Black Crook, A Flag of Truce, and The White Squadron.*

(Special to *The Mirror*.)

St. Louis, Feb. 19.

Marie Jansen gave the first performance here of Delmonico's at Six at the Olympic Theatre last night before a large audience.

The Black Crook reopened at the Grand Opera House last night before a big audience.

A Flag of Truce opened at the Hogan last night before a big audience.

Mrs. Whitemar appeared in the exciting melodrama, The White Squadron, at Pope's yesterday, before two big audiences.

J. H. Wallack appeared in The Cattle King at Hartin's yesterday to two big audiences.

The City Club play a return date at the Standard Theatre this week.

Mrs. Ben Lodge came over from Cincinnati last week to visit her sister, Miss Madigan, of the Corinne company.

A number of the Corinne company have been engaged to appear at Uhng's Cave next summer in light opera. Among them are Miss Madigan, Miss Riley and Miss Bush.

Mrs. Rockwell, the mother of Florence Keene, who was with Thomas Keene earlier in the season, writes to Manager Norton that her daughter left the Keene organization on account of a reduction in salary.

The *Assessment News*, the new local dramatic weekly, made its first appearance

Saturday. Its editor is "Bob" Hazzard, who has been for some time dramatic critic of the *Globe-Democrat*.

Ollie Hogan is in Cincinnati on business.

W. C. HOWLAND.

## CINCINNATI.

*The Dancing Master, The Schoolroom, The Show, and other Enter- tainments.*

(Special to *The Mirror*.)

CINCINNATI, Feb. 19.

The Dancing Master, with Marie Tempest in the leading role, is to-night's attraction at the Grand, which has a large audience. The Tenny Opera company next week.

At the Walnut this week the Kimball Opera Comique company, headed by Corinne, is presenting Hendrik Hudson in magnificent style. Next week, R. E. Graham in After the Ball.

Hallen and Hart in *The Idea* are testing the capacity of Havlin's this week. Next week, Kate and Oliver Byron.

The World Against Her with Agnes Wallace Villa in the stellar role was presented yesterday at Henck's, both matinee and evening performances being largely attended. Paul Kauvar next week.

Gus Hill's Novelties are packing the People's this week.

John Griffith, at Robinson's is presenting Faust with good results peculiarly. Next week, Girls from California.

Thomas E. Murray in *The Voodoo* is doing an excellent business at the Fountain this week.

The sisters Perry (Irene and Olga) were the soloists at yesterday's Sunday "Pop."

Lizzie Morgan retired from The Paymaster company on Tuesday evening and returned to New York city.

Fanny Duvenport's engagement at the Walnut last week was the pecuniary success of the season, the receipts aggregating in the neighborhood of \$9,000.

JAMES M. DONOVAN.

## PITTSBURGH.

*Standard, The Other Man, The Schoolroom, The Showgirl, and Show Girl's Comeback.*

(Special to *The Mirror*.)

PITTSBURGH, Feb. 19.

Sinbad was greeted to-night by a large and fashionable audience at the Duquesne. Advance sale large.

Frohman's Comedians drew a large house to see *The Other Man* at the Alvin.

The Heart of Africa, with Oliver Byron in the title role, crowded the Bijou Theatre to-night.

Carroll Johnson in *The Irish Statesman* attracted a large house at the Grand Opera House to-night.

The Paymaster drew two good houses, matinee and night, at Harris' Theatre.

Sam Devens' company packed the Academy.

E. J. DONALY.

## BOSTON.

*A Gentlewoman's Visit and Stark Weather, New Plays Since Originally at the State and Strand.*

(Special to *The Mirror*.)

BOSTON, Feb. 19.

Productions of two new plays on one night are not usual in Boston, and consequently first-nights had difficulty in choosing between H. H. Winslow's new comedy, *A Fashionable Girl*, by the Lyceum Comedy company, at the Museum, *False Colors* by the Grand Opera House Stock company, and the first night of *Sophia at the Bells* at the State.

The action takes place in Newport for the first act and in New York for the remainder of the play. Philip Herford, a young lawyer has met and fallen in love with Agnes Hartaway five years before the story opens. She has another lover, less favored, a man named Pendleton, who is unscrupulous. The dead brother of Agnes had betrayed and deserted a girl named Ruth, and dying before pronouncing judgment, involved Agnes' lover by giving his own name as Philip Herford. Philip hesitates to reveal the truth from his love for Agnes and her father and thus becomes so compromised that a denouement will be inevitable. When they meet Philip falls in love with Agnes and is on the point of declaring himself when Ruth appears and from her Agnes learns that Philip Herford was the betrayer. In desperation she accepts Pendleton, who is a speculator and loses his own fortune as well as that of Agnes', which had been intrusted to his management. Philip then offers the sum necessary to restore his credit, and it is accepted. Agnes learns of this by accident and breaks her engagement with Pendleton, but comes no nearer an engagement with Philip. Finally Ruth sees a photograph of Agnes' brother, and the truth is disclosed. An amusing satire of the political situation in the large cities is furnished by the aidernance aspirations of Gilroy Crocker and his assistant, a retired prize fighter.

Mark Price's new play was produced at the Grand Opera House. This play presents a man of education, refinement and honesty, who has fallen from a high social position through his weakness for drink. The scene opens in Nevada, where a miner, Tom Sherlock, is shot by Joe Crosby and his friend Howard Carson, while they are trying to rob him. Five years later, Crosby visits Carson in his home on the Hudson. There is found the son of the man who was shot in Nevada. Crosby falls in love, and by abstinence is restored to his former self. Carson by a pre-text sends young Sherlock West to hunt for his father's murderer, and then he determines to get Crosby out of the way by shooting him.

In the last act Mrs. Sherlock feels certain that Carson is the murderer of her husband, but this is not proved until Crosby again appears as from the dead. There are a number of excellent characters in the piece, Mr. Price

having well fitted the parts to the talents of his associates in the company.

At the other houses to-night: E. H. Sothern in Sheridan at the Hollis; A Temperance Town at the Tremont; Russell's Comedians at the Park; A Milk White Flag at the Boston; Von Yonson at the Bowdoin Square; Charley's Aunt at the Columbia; at the Bijou and Howard, continuous variety; Grand Museum, Devil's Mine; Lyceum, May Howard; Palace, Razzle Dazzle.

The Museum has obtained the sole control and ownership of Prince Pro Tem.

JAY B. BENSON.

## CLEVELAND.

*The Liliputians, Master Street, Mar- garet, and the City Sports-Gymnasium Association.*

(Special to *The Mirror*.)

CLEVELAND, O., Feb. 19.

The Liliputians opened a week's engagement to a crowded house at the Euclid Avenue Opera House to-night, presenting A Trip to Mars, which will hold the boards all week. Next week, Marie Wainwright.

The Lyceum was filled to-night when the Robin Hood Opera company appeared. The prima donna, Fatmeh Diard, has many admirers in this city and received a number of floral gifts. The opera will be given all week, and will be followed by the Wilbur Opera company.

Vernona Jarreau received a hearty welcome at H. R. Jacobs' Theatre to-night and will undoubtedly do a big week's business. A Nutmeg Match follows.

The Star Theatre had two good houses afternoon and evening to see the City Sports company, who remain all week. The French Folly company follow.

The Mason sold well here last week on account of the excellent picture of Mlle. Rita Elandi on the title page.

WILLIAM CRASTON.

## FARGO'S NEW THEATRE.

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# THIS LETTER SPEAKS FOR ITSELF!

## AMERICAN THEATRE

205 Street and 4th Avenue.  
Near Broadway.  
NEW YORK CITY.

*New York* Feb. 15th. 1894

Mr. J. K. Emmet,

Dear Sir,-

I have concluded to  
change the policy of the American  
Theatre to a strictly first class  
combination house. Learning of  
your recent great success in the  
revised "Fritz in a Mad-house". I  
select you from the large list of  
stellar attractions as the inaugura-  
lal star under the new policy.

Respectfully yours,

(Signed) T. Henry French.

### THE ACTORS' RELIEF FUND.

Professional Contributors to the Relief Fund  
to the Needs of Their Brethren  
Abroad—The Work of the Committee  
Committee Chair.

John Glendenning	\$5.00
A Traveling Company (4th contribution)	\$5.00
Jules Gran Opera Co.	15.00
Herman Waldo	1.00
Kittie Miller	1.00
Theod. Arkley Jr.	1.00
G. Krafft	1.00
Clarence Hagerman	1.00
John G. Bell	1.00
William Bird	1.00
S. P. Hancock	1.00
C. Oscar Waldo	1.00
Charles F. Cawes	1.00
Alice Carle	1.00
W. Martin Cheeseman	1.00
George D. Collins	1.00
Lillian Harvey	1.00
Charles Weyland	1.00
W. Marriott	1.00
Nellie Belmontine	1.00
Charles Thordoff	1.00
Carrie Ward	1.00
Bessie Fairbanks	1.00
James II	1.00
Pearl Eyringe	1.00
Tony Pastor's Theatre (wk ending Feb. 10)	1.00
Clara Morris	1.00
Mason and Lord	1.00
The Morellis	1.00
J. D. Achly (of Achly and Kelly)	1.00
Richard H. Kelly	1.00
Joseph Hardman	1.00
Adela Purvis (uri)	1.00
The Raws, Johnny and Emma	1.00
James and Lucy Allison	1.00
Walsh and Mulally	1.00
Bartlett and May	1.00
Edgar Baum	1.00
Abbey's Theatre Orchestra	1.00
William F. Raymond	1.00
W. S. Hart	1.00
Kirk La Shelle	1.00
Actors' Fund of America (3d contribution)	1.00
Danger Signal Co.	1.00
Tony Pastor's Theatre (wk ending Feb. 15)	1.00
John and Nellie McCarthy	1.00
H. F. Ordner	1.00
John E. Cain and Blanche Newcomb	1.00
Wally Helston and Sister	1.00
Lawrence and Harrington	1.00
Tony and Francis Ryder	1.00
The Comedy Monkeys (Little Chip and Mickey Rooney)	1.00
William O'Brien	1.00
Sam Lewis	1.00
Quigley Bros.	1.00
Total	47.00
Previously acknowledged	4,860.71
<b>Grand Total</b>	<b>46,288.71</b>

The subscriptions for the week ending yesterday show a gratifying increase over the preceding week. Publication of the fact that \$1,000 in all will have to be raised before April 2, if the Committee is to be able to carry on its work for the full term of its appointment is stimulating the well proved generosity of the profession.

John Glendenning, of Clara Morris' company, sent \$5.

A traveling company forwarded its fourth contribution, this time the sum being \$16.50.

Tony Pastor also sent in two donations from the performers at his theatre during the past fortnight.

From the Jule Gran Opera company came \$20, forwarded by Stage Manager Herman Waldo.

Pearl Eyringe wrote: "I have been an invalid for many months, receiving, however, all necessary care and attention. From my sick room I send \$5 and a blessing for the good work."

Kirke LaShelle, manager of the Robin Hood Opera company, sent \$5 with a sympathetic message.

The Danger Signal company contributed \$7, in a body.

W. S. Hart, Rhéa's leading man, sent \$5; William J. Raymond, \$1; and Abbey's Theatrical orchestra \$25.

The backbone of hard times in the theatrical business has not been broken, to judge from the numerous cases of destitution among worthy members of the profession that have been presented to the Relief Committee at their last two meetings. The by-laws of the Actors' Fund make it impossible for the trustees to vote more than \$250 at any monthly meeting for purposes of relief, and they gladly contributed that amount the last meeting of the Board.

With every desire to economize, the Relief Committee were not able to lessen the aggregate amount distributed to deserving applicants at the meetings of Thursday and yesterday. There were very few cases that could be turned over to the Actors' Fund, as what the majority of applicant's required was food, fuel, shelter and clothing.

If any actor or actress in New York city is suffering the pangs of hunger to day it is not the fault of the Committee. No one who can truthfully claim to belong to the theatrical profession has ever been refused a meal ticket. These tickets are the regular communication tickets of a well-known restaurant, and bear no indication whatever that they come from a charitable source.

The cases at Thursday's meeting were mostly of the usual order—actors and actresses out of work and unable after repeated and discouraging efforts to obtain employment either on or off the stage. Many of the applicants were natives of England or Ireland, and declared that they have no relatives in America.

The majority of American applicants assured the Committee that it was a terrible blow to their pride to ask for relief, but that they could not see their loved ones suffer hunger when food was offered them by their generous fellow-players. Many of the applicants requested work of any kind, but they were told that this was not within the province of the committee. They then generally announced their intention of returning the money awarded them as soon as they procured an engagement.

A lady who is an excellent singer offered her services for any benefit performance the Actors' Fund might give in the future. An actress who buried her husband last week, told the Committee that being an American she preferred to help herself by her own

efforts, if possible. She said that as she had been left without means, she wished to rent rooms and take boarders. The Committee made an arrangement with her to board a number of applicants at a reasonable rate.

Harley Merry reported that the actress who had the opportunity to do laundry work for the employees of a large theatre, had secured her furniture, and that he was in receipt of a letter from John Blizzard the theatrical transfer agent, saying that he would not make any charge for transferring the furniture and wished to offer his services gratuitously to any other professionals that may need them at any time.

A well-known minstrel performer of a former generation, who is unfortunately somewhat addicted to liquor, was given an order on a cheap-priced hotel, where he will get a good room and all he needs in the way of food. No money was given him, following the rule adopted in other cases of a similar character, as the committee endeavors to prevent any one from squandering for drink the money donated for purposes of relief only. An actor stranded in this vicinity was given a ticket to Pittsburg, where he was sure he could raise enough money to pay his fare to his home in Chicago.

The Committee is especially gratified that the proportion of actresses among the applicants is larger than heretofore. No publicity is given to any case that comes up at the meetings of the Committee, and the cases of women are treated with the utmost delicacy and courteous consideration.

There were a number of pathetic cases at yesterday's meeting, actors and actresses who were about to be dispossessed because they could not pay their rents, and others who were on the verge of starvation. One and all received some sort of assistance from the Committee.

A young actor received a ticket to Binghamton, where he was to open an engagement this week. An English actress, who had been dependent lately on the charity of a poor family, was provided with a meal ticket, a room in the house of a respectable family, and sufficient money to pay for incidental expenses.

In one instance members of the Committee undertook to redeem several pawn tickets to enable a reputable actor to get back enough of his wardrobe to fill a remunerative engagement that was offered him. A young actress who was too ill to appear in person sent her landlady to plead her case. She did not send in vain.

Inability to secure work appeared to be the universal complaint. It was only necessary for applicants to establish their identity and prove to the satisfaction of the Committee that they had performed on the American stage since July 1, 1891, in order to receive the required aid. That is the way the members of the Committee interpret the intention and desires of those who have so generously contributed toward the present Relief Fund.

Chairman Louis Aldrich requests the

Marion to say that as Thursday will be legal holiday the Relief Committee will meet instead on Wednesday at the usual hour.

### MADAME COTTRELL EXPLAINS.

Mathilde Cottrell and C. D. Marcus have been relieved of their posts in John H. Russell's About Town company. Jacques Kruger and Charles Haywood have been engaged to fill their parts. Mr. Russell gives as his reason for making the change that Madame Cottrell and Monsieur Marcus declined to dress their characters properly.

Madame Cottrell was seen at the Hotel Winthrop in Boston on Saturday by a Massas representative. She consented to speak of the matter.

"Mr. Russell never found fault with my make-up during the four weeks' run of the piece in Chicago," said the accomplished actress, "or with my conception of the part either. It was originally given to me in straight English. To play it in the Saxonian dialect I had to write it over, twist the speeches and put German-English phrases into it.

"I dressed the part even louder than Mr. Rank of the German company did, and having to sing and recite in the usual specialties à la City Directory, I did not believe Mr. Russell wanted me to distort my face with a burlesque make-up.

"In Buffalo I was notified that I would have to get a more extravagant dress for Act Two for the Boston opening. This was impossible in three days. On Feb. 8 Mr. Russell pleasantly asked me to make up more grotesquely for New York. I suggested a change to a fancy ball dress. He agreed.

"Four days later in coming to a rehearsal Mr. Russell attacked me in a brusque manner, saying he was sick and tired of the way I played the part; he had wasted patience and salary on me, supposing I would 'improve,' and he wished me to dress and play the part quite differently or he would not take me to New York. He said the part ought to be played in a coarse, common way, with dress to match.

"I remonstrated with him in vain, pointing out that Mr. Rank plays it quietly, that it is not meant for a caricature. He insisted. I refused to disgrace my nationality.

"The next day I received a notice that Mr. Russell would terminate his contract with me on Feb. 24. I thanked him and wished my successor all possible luck. Press and public have been most kind to me, and I feel that I have done my duty.

"About Mr. Marcus I can only say that Mr. Russell was constantly dissatisfied with him and engaged Mr. Seaman to play his part retaining him as stage manager. Mr. Seaman did not suit and Mr. Marcus played the part here. He once handed in his resignation but it was not accepted by Mr. Russell.

Marie Jansen will be at the Bijou again in Belmonte's at six on March 20.



**BEST AWAY.**

**Managers and Agents of traveling companies and individuals are invited to submit their programs on Friday, February 24, for publication in our column "Best Away." Submissions must be made to each issue of *The Dramatic Mirror*.**

**PRESENTED COMPANIES.**

**A COUNTRY STORE** (Peter F. Bailey): New York city Dec. 27—indefinite.  
**A FAIRY TALE** (L. A. Kempton, mgr.): Corsicana, Tex., Feb. 20; Wauhachie 2d, Cleburne 2d, Stevenson 2d, Dublin 2d, Gadsden 2d, McGregor 2d, Port Worth March 1.  
**A RAILROAD TICKET** (W. W. Freeman, mgr.): Los Angeles, Cal., Feb. 20-22; San Francisco 2d, March 2.  
**ANNE WARD TITANIA** (Charles H. Greene, mgr.): Madison, Pa., Feb. 20; Franklin 2d, Oil City 2d, Corry 2d, Warren 2d.  
**A BRIGHT TIME** (Pete and Webster): Medina, Mo., Feb. 20; Springfield 2d, 22, Carthage 2d, Joplin 2d, Fort Smith, Ark. 2d, Little Rock 2d.  
**A BRIDAL TOWN**: Boston, Mass., Feb. 19-22.  
**A MAN AMONG MEN** (Augustus Piton, mgr.): New York city, Feb. 27-March 2.  
**ANNE HEDDON** (J. A. Jensen, mgr.): Detroit, Mich., Feb. 19-22; Ann Arbor 2d, East Saginaw 2d, Bay City 2d.  
**A BRAVE WOMAN**: Washington, D. C., Feb. 19-22.  
**A CRACKED JACK** (George H. Nicolai, mgr.): Chicago, Ill., Feb. 22-23.  
**ALVIN JOLIES** (Charles L. Davis): Brooklyn, N. Y., Feb. 20-22; Albany 2d, 23.  
**AN ACTOR'S HOLIDAY**: Worcester, Mass., Feb. 20-22.  
**AN ARIADNE NIGHT** (Boile Archer): Philadelphia, Pa., Feb. 19-22.  
**AN AFTER DARK**: Atlanta, Ga., Feb. 20-22.  
**AN AFTER THE BALL** (H. E. Graham): Detroit, Mich., Feb. 20-22.  
**A TEXAS STAGE**: Allentown, Pa., Feb. 22.  
**ANARCHOCY** (Frohman and Hayman, mgrs.): Chicago, Ill., Feb. 19-March 1.  
**ALEXANDER SALVINI** (W. M. Wilkinson, mgr.): Norfolk, Va., Feb. 20-22; Richmond 2d, Knoxville, Tenn., 2d, Chattanooga 2d, Atlanta, Ga., 2d, March 2.  
**A. H. PALMER STOCK**: San Francisco, Cal., Dec. 2d—indefinite.  
**A THOUSAND DAYS** (H. E. Macoy, mgr.): Elgin, Ill., Feb. 20; Louisville 2d, Eldora, March 2, Waterloo 2d, Independence 2d.

**A DANCE SECRET**: Harrisburg, Pa., Feb. 20; Lancaster 2d, Pittsburgh 2d, Reading 2d.  
**BENSON BONHEUR**: Chicago, Ill., Feb. 19-22; Indianapolis 2d, Allentown 2d, Reading 2d.  
**BENSON BENNETT**: Warren, N. J., Feb. 19-22; Donville 2d, Westerville 2d.  
**BEST JAZZ**: New York city, Feb. 20-22.  
**BEST GRAND OPERA HOUSE STOCK** (A. H. Becker, mgr.): Boston, Mass., Feb. 19-22.  
**BEST STARS**: McEntee, La., Feb. 19-22.  
**BEST DRAMATIC**: Centererville, Ia., Feb. 19-22.  
**BY WHISPERS OUTWEST** (Honoree Lenoy, mgr.): Pine Bluff, Ark., Feb. 20; Little Rock 2d, Fort Smith 2d.  
**CHARLES DICKENS**: Rochester, N. Y., Feb. 20-22; Syracuse 2d, 23; Binghamton 2d, Corning 2d, Bradford, Pa., 2d, Olean, N. Y., March 2, Erie, Pa., 2d.  
**CAROL COMEDY**: Port Huron, Pa., Feb. 19-22.  
**CHARLES FROHMAN'S COMEDIANS**: Pittsburgh, Pa., Feb. 19-22.  
**CHICAGO-PAULING**: Lincoln, Neb., Feb. 20; Kansas City, Mo., March 5-7.  
**COUNTRY SCENE** (Archie Boyd): Philadelphia, Pa., Feb. 19-22.  
**COMEDY COMEDY** (C. Jay Smith, mgr.): Brodhead, Wis., Feb. 20-22.  
**COMEDY PAYTON** (David J. Ramage, mgr.): Des Moines, Ia., Feb. 20-22; Marshalltown 2d, March 2, Iowa City 2d, 10.  
**CHARLES COULERS** (George S. McPadden, mgr.): Baltimore, Md., Feb. 19-22; Brooklyn, N. Y., 2d, March 2.  
**CRUST OF SOCIETY**: Columbus, Ga., Feb. 20; Macon 2d, Savannah 2d, Charleston, S. C., 2d, Augusta, Ga., 2d.  
**CASSIUS LOUIS** (Howard Wallingford): Shamokin Pa., Feb. 19-22; Bethlehem 2d, March 2.  
**CAMP OF THE OLD BLOCK**: Chicago, Ill., Feb. 19-22.  
**CARROLL JOHNSON**: Pittsford, Pa., Feb. 19-22.  
**CLARA MORRIS**: Memphis, Tenn., Feb. 19-22; Nashville, 2d, St. Louis 2d, March 2.  
**CHARLES A. GOODMAN**: Milwaukee, Wis., Feb. 19-22.  
**CORNELL-MCDOWELL** (Gordon McDowell, mgr.): Springfield, Ill., Feb. 19-22; Indian 2d, March 2.  
**COUNTRY FAIR** (Arthur G. Thomas, mgr.): Danville, Ill., Feb. 20; Huntington, Ind., 2d, Lima, O., 2d, Dayton 2d, Tiffin 2d.  
**COUNTRY CIRCUS** (Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Feb. 19-22.  
**CHARLEY'S AUTO** (No. 1 Charles Frohman, mgr.): New York city Oct. 2d—indefinite.  
**CHARLEY'S AUTO** (No. 2 Charles Frohman, mgr.): Bronx, N. Y., Jan. 2d, March 2.  
**CHARLEY DRAMATIC**: Seattle, Wash., Dec. 2d—indefinite.  
**CHARLES SULLIVAN**: New Orleans, La., Feb. 19-22.  
**CHARLES SIGNAL** (Ed. J. Abram, mgr.): Kearney, Neb., Feb. 20; Beatrice 2d, Manhattan, Kan., 2d, Topeka 2d, Kansas City, Mo., 2d, March 2; Omaha, Neb., 2d.  
**CHARLES COMEDY**: Washington, D. C., Feb. 19-22.  
**CHARLES FROHMAN**: Pittsburgh, Pa., Feb. 20-22.  
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**CHARLES FROH**



**MATINEES OF FAME.**

Marie Knight, of the Princess's Theatre, London, a great arrival in America, is at liberty for juvenile and ingenue roles. All communications should be addressed to her in care of Low's Exchange, 949 Broadway.

Ladies desiring the services of a competent manager operator, would do well to address "Misses," care of this office.

The Rajah, William Young's play, which was successfully produced at the Madison Square Theatre, will be presented next season on an elaborate scale by the stock company which Edgar Bloom and Frank Young are to take out. Mowers, Baum and Young, now stockholders directed the tour of Maud Craaten and Frederick Paulding, and deserve success in their new enterprise.

Madge Lessing appeared in her songs and dances at the Vandeleur Club on Feb. 12, and made quite a hit. She has also introduced her specialty in Philadelphia, and is now at liberty for comic opera, burlesque or musical comedy. She may be addressed at 63 West Sixteenth Street.

Theo. Hendis, musical director of the Globe Theatre, Boston, until the destruction of that house by fire has been engaged in a like capacity at the Park Theatre, Boston.

A musical farce-comedy, also a melodrama, requiring a small cast, are wanted by a prominent manager. His address is Post-office box 122, Boston, Mass.

Robert A. Pick is at liberty. He makes a specialty of character and low comedy roles. He prefers stock or opera engagements.

The Cumberland Lodge of Elks want a first-class attraction for a benefit in April or May. Applications should be made to the secretary of the benefit committee, W. J. Page.

Charles J. Stine, the character comedian, will be at liberty after Feb. 25, for the first time in eight years. Mr. Stine was one of the hits of Africa. He will return to his home, 329 Ninth Avenue, Brooklyn, N.Y., where all communications should be addressed to him.

Barker Johns, musical director of the L'Enfant Prodigue, will be at liberty after Feb. 25.

Leaven's Big Burlesque Show starts on the road next season with entire new printing, new wardrobe and a number of first-class novelties. It is the intention of Manager H. L. Leavitt to play only first-class houses. He also wishes to hear from the best novelties for the coming season. Mr. Leavitt is in town, and is staying at the Coleman House.

Margaret Gonzales is at liberty. She is a clever prima-donna, and would be a good acquisition to a first-class comic opera.

The female heavy and juvenile roles with the Craigie-Paulding company are being played by Miss Weston.

Allie Hesmer, comedienne and character artist, is at liberty for Summer engagement.

"Hony," care of THE MIRROR, will sell the entire rights to an Irish comedy-drama for \$250.

Amy Lewis is playing Zip in Zip, or Point Lynne Light, at the Gerard Avenue Theatre, Philadelphia, this week.

In another column Charles H. Poor announces himself as "lost."

J. E. Adams, baritone, owing to the closing of The Little Tycoon company, is at liberty.

The Grand Opera House, Kansas City, Mo., one of the best one-night stands—whose receipts since this for the season averaged \$2,000, has the week of March 1 open. Applications for this time should be made to the American Theatrical Exchange or to Hudson and Judah, the management.

P. W. Lane has assumed the management of John E. Brenton, who has been touring Tim the Tinker. Mr. Lane is booking his star for next season and will have entire new scenery and printing. He is in quest of a few more good girls. His address is 54 George Street, New Haven, Conn.

Louise Dale, of the Dale Sisters, is the comedienne of the Lillian Russell company, and as the "plantation girl" introduces an entirely new "darker" make-up.

**THE ENTERTAINERS.**

Entertainers are invited to send news items concerning themselves and their engagements.

Major Pond has contracted to manage next season lecturing tours for Rev. Conan Doyle, the noted English novelist, and the Rev. S. Reynolds, an orator.

Professor John G. Scarer, of Cleveland, suggests that a cast of executionists present The Merchant of Venice.

Mariah Charva, a Brahmin priest, is traveling through this country lecturing on his beliefs.

Alfred Lachauze has been engaged by Rudolph Aragon for Henri Marteau's support. Mr. Lachauze is at present rendering upon the piano with fine precision and spirit the music illustrations of the pantomime, L'Enfant Prodigue, at Abbey's Theatre.

George Riddle left New York for Washington, D. C., on Wednesday to deliver a reading. He returned to this city on Thursday, as he has not yet concluded his series of readings at the Brooklyn Institute.

H. E. Thorne, the popular agent, is traveling with Bill Nye. Mr. Nye has just clinched a prosperous tour of the New England States. He is about to start on a Southern trip.

Victor Pejano, a Mexican whistler, is a newcomer on the lists of the Cleveland International Bureau.

It is distressing news about Bill Nye. He was taken suddenly and critically ill with heart failure on Saturday evening at Niagara Falls, N. Y. He was about to leave the Imperial Hotel in that town for the theatre.

Victor L. Poache, a monologist from Washington, D. C., will become a member of the theatrical profession next season. He has been an entertainer six years.

**VANDERBILT JUSTICE.**

Matthews and Bulger are making the list of their professional career with the Corbett show. In Boston and Philadelphia they were forced to take from six to eight encores every evening. They are at the Harlem Opera House this week.

Charles K. Harris, the popular author, has dedicated his latest success, "Simon Kate Rides a Wind," to Minnie Iris, of Chicago. The song has soared heavily.

The Graham Sunday night concerts held at the Boston Theatre, Boston, are becoming quite the fad. Nothing but the best vaudeville talent is engaged, and many an artist who was specially desired has been paid almost a week's salary for one night only.

A novelty has been brought before the public by Harry Pincus, manager of the Winter Circus, Philadelphia. It is a quartette of ladies, who give a thirty-minute sketch consisting of songs, dancing, and in fact everything pleasing to the general public. They are in great demand at the present time, and have visited Keith's, Proctor's, and the Imperial Music Hall in this city, besides a great many out-of-town houses.

The business at Herriman's Theatre, while not large, is still holding its own, and can compare favorably with any of the continuous performance houses in this city, notwithstanding the hard times. It is reported that a first-class opera co. will shortly be seen there, alternating with the variety part of the entertainment.

Joe Standish, late advance agent of the Matthews and Bulger co., has signed to act in a similar capacity with the Held in Slavery company, which opened sometime Friday last. They carry a Pickle Minny stand.

Marie Brington has rejoined the Monte Carlo company, which played the Grand Opera House last week. She is playing her old part.

Never Brothers, the well-known managers of the Wigwam Theatre, in San Francisco, are negotiating with Alfred E. Astors, the agent, to engage the best European and American talent for their popular house. Several well-known artists have already been signed.

Nordheim, the wire walker, is at the Eden Musae, Reading, Pa., this week. He has signed for the Burroughs and Stanley show for next season.

**BURST.**

BURT-OLSON.—Samuel H. Burt and Annie Olson at Kansas City, on Feb. 14.  
METCALFE-POLLOCK.—Edward E. Metcalfe and Edith Pollock, at Chicago, on Feb. 21.

**DEUTSCH.**

DEUTSCH.—William Deutsch, in Denver, Col., on Feb. 12, aged 49 years, of consumption.  
FANT.—Mrs. Carrie Fant, at Clay City, Ill., on Jan. 10, 1892, of paresis.  
HWASSER.—Else Hwasser, at Fishbackville, Sweden, on Feb. 9.  
VON BULOW.—Hans Von Bulow, in Cairo, Egypt, on Feb. 13.

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